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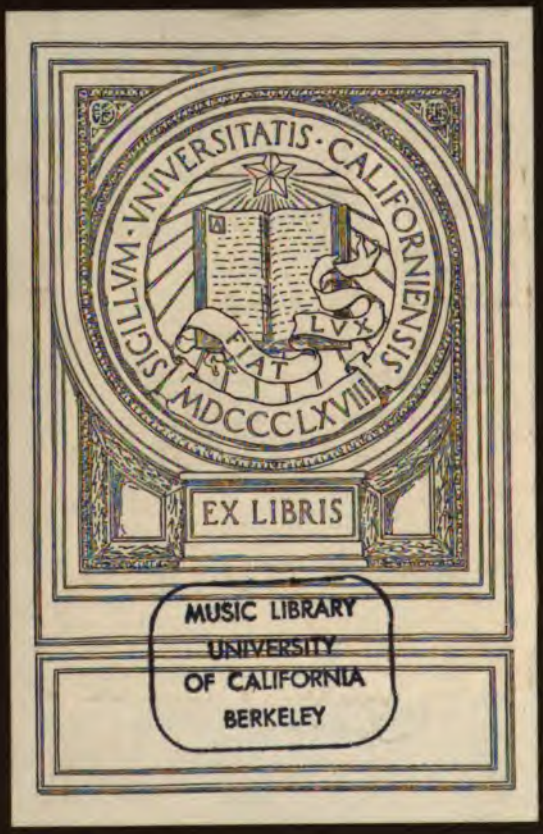
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CATALOGUE OF THE LIBRARY OF THE SACRED HARMONIC SOCIETY.

CATALOGUE OF THE

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A NEW EDITION, REVISED AND

AUGMENTED.

LONDON:

PUBLISHED BY THE SOCIETY, AT THEIR OFFICE,

No. 6, IN EXETER HALL.

1872.

ML 125
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1872
Cop. 2

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PREFACE.

THE numerous additions to the Society's Library have long rendered a new edition of its Catalogue a desideratum. A comparison of the present and former editions will best show the extent of the increase which has been made to the Library generally, as well as that of the additions to particular departments. It may, however, be stated that, whilst there is scarcely any department which has not received some accessions, there are several in which the additions have been very considerable.

The Ecclesiastical Music, both printed and manuscript, has been materially increased, several Oratorios have been added, and the Collections of Songs and Instrumental Music have both been much augmented. Amongst the additions to the Collections of Songs is an edition, published in 1627, of the remarkably curious and interesting Dutch work, "Friesche Lust-hof," originally brought out at Amsterdam in 1621, under the editorship of J. J. Starter, an Englishman, containing many songs set to old English ballad tunes, some of which tunes have come down to us mainly through the medium of this book. But the greatest augmentation received by any department is in the Operas, in which the collection of English Operas and other musical pieces has been so largely increased as to render it, in all probability, unparalleled in extent, except, perhaps, in the great public libraries. The English Operas and other musical pieces now comprise nearly 400 different

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works. Some interesting additions have been made to the collection of type-printed music.

The additional manuscripts contain some of great interest, viz. a vocal score of Mendelssohn's Elijah, chiefly in his autograph; the autograph score of the March composed by Auber for the Opening of the International Exhibition in 1862; the scores of Handel's Solomon and Acis and Galatea, with the additional accompaniments composed for them by Sir Michael Costa in his autograph; an autograph "Consort" for stringed instruments by Matthew Locke; a service by Dr. Greene, and works of various kinds by Dr. Arnold, Samuel Wesley and Michael William Balfe, all in the autographs of their composers. The numerous unpublished Lectures on Music of the late Professor Taylor, with the music employed in their illustration, also stand conspicuous in this department.

The department of Musical Literature has been greatly augmented. Many valuable Treatises and Essays (both ancient and modern) on the science and practice of music have been acquired, and large accessions have been made to the Musical History and Biography, subjects which have of late years received (particularly in France and Germany) more than usual attention. There will also be found several Sermons and other writings relating to the Music of the Church, as well as some interesting publications illustrating that of the Theatre. There is likewise a very fine and nearly perfect copy of the Holy Scriptures issued in 1585, of the version known as "The Bishops' Bible."

For the possession of nearly one hundred and fifty of the works which appear for the first time in the present edition of the Catalogue, the Society is indebted to the liberality and friendly feeling of several of its Members and others.

W. H. Husk,
Librarian.

October, 1872.

PREFACE TO THE FORMER EDITION.

NINE years have elapsed since a Catalogue of the Library of the SACRED HARMONIC SOCIETY was presented to the Members, and seven years have passed away since a Supplement to that Catalogue was issued. During the latter period the acquisitions of the Library were neither few nor unimportant, and a desire was felt by many Members that a knowledge of them should be communicated in the form of a second Supplement to the Catalogue. Upon careful consideration, however, it was deemed more advisable that an entirely new Catalogue, embracing the whole contents of the Library, should be compiled.

In placing such Catalogue before the Members, it will not, perhaps, be thought superfluous that it should be preceded by a few remarks on other musical libraries.

Whilst the students in other Arts and Sciences, or particular branches of Learning, have generally enjoyed the advantages derivable from libraries attached to some public institution relating especially to each,—such, for instance, as the Divinity collections in the Library of Sion College and that of Dr. Williams, the Law Libraries of the Inns of Court, the Library of Oriental History and Literature of the East India Company, and others of a like kind,—the musical student has had to seek his knowledge, more particularly concerning the history of his art, in widely scattered and scantily furnished repositories.

It is true, indeed, that in the magnificent Library of the British Museum, and in the Bodleian Library at Oxford, there are very many volumes of music and works relating to it, and that their numbers are, at least as regards English publications, being annually increased by means of the copy privilege possessed by those institutions; but such works are in both establishments mingled with the general library, and must be sought for in the general catalogue, a circumstance greatly diminishing, and, in some cases, almost destructive of, their usefulness.[1] The Library of Christ Church College, Oxford, possesses the valuable collections of ancient music bequeathed to it by Dean Aldrich and Professor Goodson, which, it is believed, are kept separated from the general library, but these collections are (as can be seen by reference to the manuscript catalogues of them in the Society's Library) limited in character, and no means have ever been taken to extend them. These observations are also applicable to the collections in the Music School at Oxford, and to those in the Libraries of some of the Cathedrals.

The same system prevails in the Public Libraries of the Continent as in those of England; the musical works not being kept apart from those on other subjects. The only exception is in the Imperial Library at Vienna, where a collection of 9,000 musical works contained in 13,000 volumes is said to be kept quite distinct from the general library.

The students of the different continental Conservatories of Music have, usually, it is believed, the advantages of good libraries. The Library of the Conservatoire de Musique at Paris contains about 13,000 volumes; the collection being peculiarly rich in operas, and works of a kindred nature, but deficient in other departments. It includes an extraordinary assemblage of libretti of operas and musical pieces, bound in 5,000 volumes.

Whilst such is the state of music in libraries in general, and when the comparative destitution of the English musical student

[1] At the British Museum there is a separate Catalogue of Music; but Musical Literature is confined to the General Catalogue.

in respect of library provision is considered, it must be obvious that a library expressly devoted to the reception of music and works connected therewith, established on a comprehensive basis, so as to embrace all classes of music and musical literature, capable of almost indefinite extension, and placed under such regulations as to render it as generally accessible as is consistent with a proper regard for its preservation, is a possession of which a musical society may justly feel proud. Whether the library of the Sacred Harmonic Society is of such a character or not will be best judged of by a perusal of the following catalogue.

In drawing attention to some of the most prominent and interesting objects in the Society's Library, the extensive assemblage of early musical works printed from type, comprising church music, madrigals, songs, and other vocal and instrumental compositions, many of uncommon rarity, calls for particular notice. The madrigals include a nearly perfect series of the productions of that brilliant constellation of talented men—the English madrigal writers who flourished during the sixteenth and seventeenth centuries.

The Ecclesiastical music comprises the Sarum Missal of 1527, and that of Ratisbon of 1518; the Offertories, Hymns, Motetts, Masses, and other productions of Palestrina, Orlando di Lasso, Adrian Willaert, and many other eminent composers of the Italian and Flemish schools; the Cantiones of Tallis and Byrd; the Musica Deo Sacra of Thomas Tomkins; the very rare and curious sheet published by Matthew Locke, containing his Communion Service, with the Kyrie set ten different times; both editions of Edward Lowe's Directions for performance of Cathedral Service; several metrical Psalters; and numerous other valuable and interesting works. The most notable of the type printed works of this class, however, is Barnard's Selected Church Music, of which the Society has the good fortune to possess eight of the ten vocal parts. This important work (the first collection of English Cathedral Music ever published) appeared in 1641, but, from its being printed in separate parts only, many of which have, from various causes, been lost or destroyed, it has resulted that, for a very

great number of years, no such thing as a perfect set has been known to exist. For a considerable part of a century, eight vocal parts in the Library of Hereford Cathedral formed the largest number of the parts remaining in any one place, the Library of Lichfield Cathedral coming next with a set of seven parts, and some other churches and private persons possessing an odd part or two. In January last, however, the eight parts now in the Society's Library (which contain amongst them the two parts deficient at Hereford) were acquired by purchase, thereby placing this Library, as regards the possession of this work, in the same enviable position as that of Hereford. The acquisition of these parts becomes of higher interest from the fact that the Society also possesses seven manuscript volumes (containing as many separate vocal parts) of the collections used by Barnard in the compilation of his printed work. The type-printed music of an early date likewise includes the Psyche of Matthew Locke, several of Purcell's dramatic compositions, some of the operas of Lully and contempory French composers, as well as other productions for the theatre. The greater portion of the numerous collections of songs published during the Commonwealth and the subsequent period, until the reign of George I., by John Playford and his contemporaries and successors, as well as some curious sets of old French songs, are also to be found in this collection. Music for that once popular but now obsolete instrument, the lute (amongst which may be particularly pointed out the Booke of Tabliture, published by William Barley, at London, in 1596; the Nobiltà di Roma of Gasparo Fiorini, published at Venice in 1573; and the Lautten Buch of Wolf Heckel, printed at Strasbourg in 1562, which exemplify the different kinds of tablature for the instrument in use in England, Italy, and Germany), and for other instruments also fallen into desuetude, possessing an interest not only for the musical antiquary, but for all who are desirous of tracing the progressive course of instrumental composition, will likewise be met with here. For the many other interesting features of this part of the collection the reader must be referred to the Catalogue itself. In one point of view, the collection of type-printed music—produced in different

countries, and at various times, during a period of upwards of three hundred years, and including specimens of the beautiful types used by the Italian, Flemish, and English printers in the sixteenth century, the bold but less finished English, and the rough Italian types of the succeeding age, the rude German printing of the last century, and the most recent productions of our own times,—presents a feature of great interest, affording, as it does, abundant illustrations of the rise, progress, perfection, decadence and renovation of the art of musical typography; a subject which, it is believed, has been but imperfectly, if at all, treated on by the typographical historians.

Concerning the engraved music in the Library it will suffice to say, that, in the several classes into which the contents of the Library is divided, it embraces all or nearly all the great standard classical works appertaining to each, besides many others of lesser importance but yet of great interest. Amongst the specimens of early music engraving may be remarked, the Parthenia of Byrd, Bull and Gibbons, the Fantasies of Orlando Gibbons, the Choice Psalmes of Dr. Child, and the Organ pieces of Frescobaldi.

The manuscripts in the Library are principally unpublished compositions, several of which derive additional interest from being in their composers' autographs. An opera by Haydn, and works of various descriptions by Henry Purcell, Drs. Blow, Croft, Greene, Boyce, and Arne; Durante, Clari, and Geminiani, may be especially pointed to amongst these. The collection of music formerly belonging to Dr. Benjamin Cooke, containing the whole of his own compositions, many in various stages of completion, forms a prominent feature of the manuscript department. A large portion of the manuscripts consists of ecclesiastical music, amongst which is an illuminated antiphonary of remarkably neat execution. A small but valuable collection of autograph letters of eminent composers, &c., is another object of interest in this department.

The large assemblage of works gathered together under the title of "Musical Literature" may, perhaps, be regarded as the specialty of the Society's Library. It is a remarkable fact that musicians in general, although sedulously seeking to

attain to great knowledge of the practice of their art, have manifested considerable indifference as to its history, and this indifference has so completely pervaded all classes of them, that even those who have formed musical libraries of greater or lesser extent, have rarely been found to possess much in the nature of musical literature beyond two or three treatises and one of the histories of Hawkins or Burney. Yet it is surely not of small consequence that musicians should seek to obtain a just appreciation of their art by acquiring some knowledge, beyond that afforded by those works, of its progress! Between eighty and ninety years have elapsed since the histories of Hawkins and Burney were given to the world, and since their publication no general history of music has appeared; yet, in the interval, what vast advances have been made in the art! Modern orchestral composition has been introduced and perfected; operatic music has undergone a total change; choral performance has attained a height of excellence never before reached; and skilled performers in nearly every branch of the art now reckon by hundreds (perhaps thousands), where, at the time in question, they only counted by scores.

To collect and bring together such stores of information as will show the progress made and making in the science and practice of music, and enable us to form a due estimate of its present state by affording the means of comparison with that of past times, and which, whilst supplying as far as possible the place of any general history, may likewise serve as materials for the future historian, seems peculiarly the province of a musical sodality possessing such a collection of music as is owned by this Society. The Musical Literature in the Society's Library consists of—Treatises and other works on the theory and practice of the art, including nearly every important work, ancient or modern, on the subject: Works relating to the history of music, or the lives of its professors and others directly or indirectly connected with its practice: Lyric and other poetry, including a large collection of the word books issued for performances at the provincial and other festivals, concerts, &c.: Works, showing the state of Cathedral and other choirs, and the condition of Church music at different periods: Works

on the Drama, Theatres, &c., illustrating the state of dramatic music: with others of a more miscellaneous character, but all tending to enlighten us as to the progress of music.

In the following Catalogue, the contents of each of the three divisions of the Library—Printed Music, Manuscripts and Musical Literature—have been classed in such a manner as was thought most likely to facilitate the researches of the majority of students; whilst a general Alphabetical Index to every work in the collection has been compiled, for the service of those who prefer such a means of reference.

W. H. Husk,
Librarian.

May, 1862.

REGULATIONS FOR THE LIBRARY OF THE SACRED HARMONIC SOCIETY.

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3rd. That such works as may be lent from the Library may at any time be called in by the Librarian.

4th. That Members shall be answerable for any loss or damage that may be sustained by their using any work belonging to the Library.

DONATIONS TO THE LIBRARY *will be thankfully received by* Mr. W. H. HUSK (Librarian), *or any other Member of the Committee, or at the Office of the Society, No.* 6, *in Exeter Hall.*

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CATALOGUE OF THE LIBRARY OF THE SACRED HARMONIC SOCIETY.

PRINTED MUSIC.

THE WORKS OF GEORGE FREDERICK HANDEL.

1.

THE COLLECTION edited by Samuel Arnold, Mus. Doc., in full score. Bound in 33 vols. folio.

London, 1785-97.

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Oratorios.

1. Esther.
2. Athalia.
3. Deborah.
4. Israel in Egypt.
5. Saul.
6. Messiah.
7. Samson.
8. Susanna.
9. Belshazzar.
10. The Occasional Oratorio.
11. Judas Maccabeus.
12. Joseph.
13. Joshua.
14. Solomon.
15. Theodora.
16. Jephthah.
17. Alexander Balus.
18. Hercules.
19. The Triumph of Time and Truth.
    La Resurrezione.

Ecclesiastical Music.

20. Te Deum and Jubilate for the Peace of Utrecht.
    Te Deum for the Duke of Chandos (in A).
    Te Deum for the Duke of Chandos (in B flat).
    Te Deum for Queen Caroline.
    Te Deum for the Victory at Dettingen.
21. Anthems for the Coronation of George II. (four); the Wedding of Frederick, Prince of Wales; the Funeral of Queen Caroline; and the Victory at Dettingen.
22. Anthems for the Duke of Chandos, viz:—
    "I will magnify Thee." "Let God arise." "Let God arise." (*Different from the former.*) "Have mercy upon

me." "O come, let us sing." "O sing unto the Lord."

23. The like, viz. :— "My song shall be alway." "As pants the hart." "The Lord is my light." "In the Lord put I my trust." "O praise the Lord with one consent." "O praise the Lord, ye Angels."

Odes.

24. Alexander's Feast.
Dryden's Ode on St. Cecilia's Day, 1687.
Ode for Queen Anne's Birthday, 1713.

Serenatas.

25. Acis and Galatea.
L'Allegro, Il Pensieroso, ed Il Moderato.
The Choice of Hercules.

English Operas.

26. Semele.
Alcides.

Italian Operas.

27. Agrippina.
Teseo.
28. Giulio Cesare.
Sosarme.

Chamber Music.

29. Thirteen Italian Duets.
Twelve Cantatas.
Two Trios and Four Cantatas.
Masque, consisting of a Prelude, Airs, &c.

Instrumental Music.

30. The Water Music.
Music for the Royal Fireworks.
The Music in the Alchymist.
Six Concertos, commonly called the Hautbois Concertos.
Six Sonatas for Two Violins and Violoncello.
Seven Sonatas, or Trios, for the same.
Twelve Sonatas, or Solos, for the German Flute, Hautbois, and Violin.
31. Twelve Grand Concertos.
Concertante.
32. Concertos for the Organ. (Two sets, containing six in each.)
33. Lessons for the Harpsichord. (Three sets.)
Six Fugues for the Organ.
Three Concertos for the Organ, &c.

The work contains several portraits of Handel, and a fac-simile of his handwriting, besides other engravings. One of the wrappers of the parts in which it was issued (containing the prospectus and plan of publication, terms, &c.), and also the notice issued with the last part, stating the reasons for the discontinuance of the publication, are preserved in the last volume.

2. The Same. Another copy. Bound in 42 vols. and in different succession from the foregoing copy.

3. A Collection of the several compositions of Handel, which were published in a complete form, in full score, by Walsh, sen. and jun., and their successors, Randall and Wright, 24 vols., folio. *London.*

1. Belshazzar, an Oratorio.
2. Deborah, ditto.
Esther, ditto.
3. Israel in Egypt, ditto.
4. Jephthah, ditto.
5. Joshua, ditto.
6. Judas Maccabæus, ditto.
7. Messiah. ditto.
8. Samson, ditto.
9. Saul, ditto.
10. Solomon, ditto.
11. Susanna, ditto.
Theodora, ditto.
12. Anthems for the Duke of Chandos, viz. :— "O come, let us sing." "The Lord is my light." "O sing unto the Lord." "I will magnify Thee." "In the Lord put I my trust."
13. The like, viz. :— "O praise the Lord with one consent." "Have mercy upon me." "My song shall be always." "As

pants the hart." "Let God arise." (in A.)
14. The Choice of Hercules, a Serenata.
The Four Anthems for the Coronation of George II.
15. Dryden's Ode on St. Cecilia's Day, 1687.
16. The Te Deum for the Victory at Dettingen.
The Te Deum and Jubilate for the Peace of Utrecht.
17. The Utrecht Te Deum and Jubilate.
The Four Coronation Anthems.
The Anthem for the Funeral of Queen Caroline.
18. Alexander's Feast, with the Cantata, Duet, and Songs, as performed at the Theatre Royal in Covent Garden (*Walsh.*)
19. Alexander's Feast . (*Randall.*)
Presented to the Society by Mr. James Milbourne.
20. L'Allegro, Il Pensieroso, ed Il Moderato.
21. Acis and Galatea . (*Walsh.*)
22. Acis and Galatea . (*Randall.*)
23. Thirteen Chamber Duets.
Presented to the Society by Mr. W. H. Husk.
24. Thirteen Chamber Duets, with English words adapted.
Presented to the Society by the Rev. F. J. Stainforth.

4. THE PUBLICATIONS of the Handel Society. In full score, with arrangements for the pianoforte by the several editors.

16 vols., folio. *London*, 1844-58.

1. Anthems for the Coronation of King George II. Edited by Dr. Crotch.
2. L'Allegro, Il Pensieroso, ed Il Moderato. Edited by I. Moscheles.
3. Esther. Edited by Charles Lucas.
4. Dryden's Ode for St. Cecilia's Day, 1687. Edited by T. M. Mudie.
5. Israel in Egypt. Edited by Felix Mendelssohn Bartholdy.
6. Te Deum for the Victory at Dettingen. Edited by Sir George Smart.
7. Acis and Galatea. Edited by [Sir] William Sterndale Bennett.
8, 9. Belshazzar. Edited by George Alexander Macfarren.
10, 11. Messiah. Including the accompaniments of Mozart. Edited by Dr. E. F. Rimbault.
12. Thirteen Italian Duets and Two Trios. Edited by Henry Smart.
13. Samson. Edited by Dr. E. F. Rimbault.
14. Judas Maccabeus. Edited by George Alexander Macfarren.
15. Saul. Edited by Dr. E. F. Rimbault.
16. Jephthah. Edited by George Alexander Macfarren.

5. THE PUBLICATIONS of the German Handel Society, from its establishment in 1858 to August, 1871. In full score, with subjoined pianoforte arrangements. English and German text.

34 vols. folio. *Leipsic*, 1858-71.

1. Susanna.
2. Pièces pour le Clavecin.
3. Acis and Galatea.
4. Hercules.
5. Athalia.
6. L'Allegro, Il Pensieroso, ed Il Moderato.
7. Semele.
8. Theodora.
9. The Passion, according to St. John. An oratorio.
10. Samson.
11. Funeral Anthem.
12. Alexander's Feast.
13. Saul.
14. The Four Coronation Anthems.
15. The Passion of Christ, described (in German) by B. H. Brockes.
16. Israel in Egypt.
17. Joshua.
18. The Choice of Hercules.
19. Belshazzar.
20. Triumph of Time and Truth.
21. Concertos.
22. Judas Maccabeus.
23. Dryden's Ode on St. Cecilia's Day,
24. Il Trionfo del Tempo e della Verita.
25. Dettingen Te Deum.
26. Solomon.

27. Alcina.
28. Twelve Organ Concertos.
29. Debora.
30. Twelve Grand Concertos.
31. Utrecht Te Deum and Jubilate.
32. Italian Duets and Trios.
33. Alexander Balus.
34. Anthems, Vol. I.

6. THE COLLECTION edited by John Clarke, Mus. Doc., in vocal score, with the orchestral parts arranged for a keyed instrument by the Editor. 6 vols. folio. *London.*

1. Messiah.
   Jephthah.
1. Judas Maccabeus.
   Samson.
3. Acis and Galatea.
   Saul.
   Dettingen Te Deum.
   Jubilate.
4. Coronation and Funeral Anthems.
   L'Allegro ed Il Pensieroso.
   Alexander's Feast.
5. Solomon.
   Israel in Egypt.
6. Esther.
   Theodora.
   Athalia.

7. A COLLECTION of the several Oratorios and other English pieces composed by Handel, published during his lifetime by Walsh. These publications contain only the overtures and songs, with some of the accompanied recitatives, in full score; but the singers' names are affixed to the greater part of the several pieces. folio. *London.*

Acis and Galatea.
Athalia.
Belshazzar.
Choice of Hercules.
Deborah.
Dryden's Ode.
Esther.
Hercules.
Jephthah.
Joseph and his Brethren.
Joshua.
*Judas Maccabeus (*a*).
*L'Allegro, Il Pensieroso, ed Il Moderato (*b*).
Messiah.
Occasional Oratorio.
*Samson (*c*).
Saul.
*Semele (*d*).
Solomon.
Susanna.
Theodora.
Triumph of Time and Truth.

* Presented to the Society by (*a*) Mr. M. S. Forristall; (*b*) Mr. Snoxell; (*c*) Mr. John Dore; (*d*) Mr. W. H. Husk.

8. A COLLECTION of Handel's Italian Operas. In full score. 32 vols. folio. *London.*

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	PUBLISHED BY	
Parthenope	*Walsh & Hare*	Presented to the Society by J. L. Dampier, Esq.
Faramondo	*Walsh*	
Xerxes	*Ditto*	
Ariadne	*Ditto*	
Admetus	*Cluer*	
Atalanta	*Walsh*	
Tamerlane	*Cluer*	
Il Radamisto	*The Author*	In 1 vol.
Rinaldo (wants title-page)	*Walsh & Hare*	
Tamerlane	*Cluer*	Ditto.
Arminius	*Walsh*	
Rinaldo	*Ditto*	Ditto.
Deidamia	*Ditto*	

Flavius	*The Author.*	Autograph of L. Atterbury on the title-page.
Floridant	*Ditto*	
Porus	*Walsh*	In 1 vol.
Otho	*The Author.*	
Lucius Verus (the Favourite Songs in)	*Walsh*	This Opera was a compilation from several of his other operas.
Deidamia	*Ditto*	Presented to the Society by Mr. Thomas Brewer.
Berenice	*Ditto*	In 1 vol.
Faramondo		
Lotharius	*Cluer.*	
Scipio	*Ditto.*	
Siroe	*Ditto*	Autograph of Dr. T. S. Dupuis within the cover.
Rodelinda	*Ditto*	Presented to the Society by Mr. Thomas Brewer.
Ptolemy	*Ditto.*	
Alcina	*Walsh.*	
Alexander (wants title-page)	*Ditto.*	
Orlando	*Ditto.*	
Justin	*Ditto.*	
Ricciardo I. (wants title-page)	*Cluer.*	
Ætius	*Walsh*	Presented to the Society by Mr. Victor Schœlcher.
Hymen (wants title-page)	*Ditto*	
Radamisto (Arie aggiunte di)	*Ditto.*	
Il Pastor Fido (the Favourite Songs in)	*Ditto.*	
Ariodante (ditto)	*Ditto.*	
Porus (ditto)		In 1 vol. Presented to the Society by Mr. E. R. Wallis.
Admetus (ditto)		
Sosarmes (ditto)		
Pyrrhus (a Song in)		

These editions contain only the overtures, songs, &c., and choruses; the recitatives (excepting occasionally an accompanied one) being omitted. In some cases, also, the whole of the instrumental parts are not given.

9. ACIS AND GALATEA, a serenata. In vocal score. Edited by W. H. Monk. folio. *London*, 1849.

10. ALEXANDER'S FEST, oder die Gewalt der Musik . . . . mit neuertbearbeitung von W. A. Mozart. In full score. folio. *Leipsic.*

11. BELSAZER (Belshazzar), with additional accompaniments by J. F. Von Mosel. In full score; German text. folio. *Vienna.*

This arrangement differs materially from the oratorio as written by Handel, and published in England; many pieces being altogether omitted, and others transposed in order of succession. An alto part is added to the last chorus ("I will magnify Thee"), which Handel wrote in three vocal parts only.

Presented to the Society by Mr. William Henry Husk.

12. ISRAEL IN BABYLON, an oratorio, the music selected from the works composed by Mr. Handel. (The overture, songs, a march, and one chorus only.) In vocal score, oblong folio. *Published by Walsh, London.*

13 "JUDAS MACCABEUS, nach Mozart's Bearbeitung." In vocal score. oblong folio. *Bonn and Cologne* [1820?].

Presented to the Society by the Rev. F. J. Stainforth.

Alterations are made in some of the pieces, such as the addition of a short chorus to the air, "Father of Heaven," and the curtailment of the chorus, "Sing unto God." The authenticity of the additional accompaniments is considered doubtful, but this copy being in vocal score only, affords no opportunity for forming any opinion on the subject.

14. "MESSIAH," with the additional accompaniments of W. A. Mozart. In full score; German text. oblong folio, *Leipsic.*

Presented to the Society by Mr. James Taylor.

15. MESSIAH. In full score, with the additional accompaniments of Mozart, and an arranged accompaniment by J. Addison. Plates. 2 vols. folio. *London.*

16. MESSIAH. In vocal score, with an arranged accompaniment by John Bishop. octavo. *London.*

Presented to the Society by Mr. R. Cocks.

17. MESSIAH. Fac-simile of the autograph score of. Executed in photo-lithography from the original. oblong folio. *London,* 1868.

18. SAUL. In vocal score. German text. oblong folio. *Leipsic.*

Presented to the Society by the Rev. F. J. Stainforth.

19. REDEMPTION, a sacred oratorio, selected from the works of Handel, by Samuel Arnold, Mus. Doc. In full score. folio. *London.*

20. APOLLO'S FEAST, or the Harmony of the Opera Stage (a collection of songs from Handel's operas). In full score. (Volumes I. to V.) folio. *London.*

21. BASS SONGS from all his Operas (one part only). folio. *Published by Walsh, London.*

22. SONGS [400], selected from his Oratorios. In separate parts, viz.—the voice parts, with a figured bass for the harpsichord, 5 vols. oblong folio; and the instrumental parts, 6 vols. folio. Together 11 vols. *London.*

23. A SELECTED COLLECTION of his Songs, Duetts, and Trios, in score, with a separate accompaniment for the pianoforte. 2 vols. folio. *London.*

Presented to the Society by the Rev. F. J. Stainforth.

24. SONGS, DUETS, and TRIOS, selected from the Oratorios, &c., of Handel, and arranged from the original manuscript scores, with an accompaniment for the pianoforte, by Sir H. R. Bishop. 7 vols. folio. *London.*

25. TWELVE DUETS, with a Thorough-bass for the Harpsichord or Bass Violin, collected out of the Operas. To which is added, the celebrated Trio in the Opera of Alcina.
folio. *Published by Walsh, London.*

26. THE BEAUTIES OF HANDEL, consisting of his most favourite Songs, Duets, and Trios; arranged with a separate accompaniment for the pianoforte, and figured from the MS. scores of the Author, by Jos. Corfe. Portrait of Handel. Three vols. in one. oblong folio. *London.*

27. OVERTUREN IN PARTITUR, mit Vorwort von C. F. Becker.
octavo. *Leipsic.*

Esther.	Porus.	Lotharius.	Alexander.
Ætius.	Parthenope.	Siroe.	Admetus.

28. FOREST MUSIC, composed by Handel during his residence in Ireland, 1741-2. Arranged for the pianoforte by John Smith, Mus. Doc. folio. *Dublin.*

Presented to the Society by Horatio Townsend, Esq.

29. CONCERTOS for the Harpsichord or Organ. (Three sets of six each). oblong folio. *London.*

30. SIX CONCERTOS for the Harpsichord or Organ.
folio. *Published by Wright, London.*

Bound up with Falkener's Instructions for the Harpsichord.

31. CLAVIER SUITEN. (Printed by Arnold, under the title of "Lessons for the Harpsichord, first published in the year 1720.") oblong folio. *Zurich.*

32. FUGEN. (Printed by Arnold, under the title of "Six Fugues, or Voluntaries for the Organ or Harpsichord.")
oblong folio. *Zurich.*

33. SEVEN SONATAS for Two Violins and Bass (printed in score in Arnold's Edition of Handel's Works); in separate parts. (Bound up with Boyce's 12 Sonatas.) Three books.
folio. *London.*

Presented to the Society by Mr. E. Spencer.

34. FAVOURITE MINUETS from his Operas and Oratorios, with those made for the Balls at Court, for the Harpsichord, &c.
octavo. *Published by Walsh, London.*

35. OVERTURES, from all his Operas and Oratorios. In separate parts, viz., The String Quartet, two Oboes and Organo.
7 vols. folio. *Walsh, London.*

36. OVERTURES complete, from his Oratorios, and Operas, arranged by the Author for the Organ or Pianoforte. folio. *London.*

37. THE OVERTURES to the following Oratorios, Operas, &c., arranged for a Keyed Instrument. folio. *London.*

Alexander's Feast.	Messiah.
Lotharius.	Samson.
Giulio Cesare.	Saul.
Acis and Galatea.	Deidamia.
Otho.	Also the Anthem, Zadok the
Ariadne.	Priest.

Presented to the Society by Mr. Bowden.

38. A VOLUME, containing the following compositions. folio. *London.*

Eight Grand Choruses from the Messiah, adapted for Keyed Instruments.
Ten ditto ditto ditto.
Eight Choruses from "Judas Maccabæus," ditto.
"Angels ever bright and fair" (Air in "Theodora"). In full score.
Anthem, "As pants the hart" (Arnold's Edition). ditto.

39. SOLOS for a German Flute, a Hoboy, or Violin, with a Thorough-Bass for the Harpsichord or Bass Violin; being all choice pieces composed by Mr. Handel, curiously fitted to the German Flute. Two volumes (each containing seven parts) in one.
folio. *Published by Walsh, London.*

40. SONATAS, or Chamber Aires for a German Flute, Violin, or Harpsichord; being the most celebrated Songs and Aires collected out of all the late Operas composed by Mr. Handel. Vol. V., Part I. folio. *London.*

Presented to the Society by Miss Dowling.

41. THE HANDEL ALBUM, containing Oratorio and Opera Airs, arranged for the pianoforte by William Hutchins Callcott. Portrait of Handel and other plates. folio. *London* [1859].

Presented to the Society by Mr. Christopher Lonsdale.

PUBLICATIONS OF VARIOUS SOCIETIES.

42.

BACH Society of Leipsic. The Works of John Sebastian Bach, published by this Society from its establishment in 1851 to the end of 1869. In full score. 19 vols. folio. *Leipsic*, 1851-69.

1. Kirchencantaten, No. 1—10. This volume contains a portrait of the Composer and a fac-simile of his handwriting.
2. Kirchencantaten, No. 11—20.
3. Clavierwerke. Erster Band.
4. Passionsmusik nach dem Evangelisten Matthäus.
5. Kirchencantaten, No. 21—30.
5. (2da pars.) Weihnachts Oratorium nach den Evangelisten Lucas und Matthäus.
6. Messe in H moll.
6. (2da pars.) Messe in H moll. Zweite Halfte. Neue Redaktion.
7. Kirchentantaten, No. 31—40.
8. 4 Messen, in F dur, A dur, G moll, und G dur.
9. Kammermusik. Erster Band.
10. Kirchencantaten, No. 41—50.
11. Magnificat und vier Sanctus.
11. (2da pars.) Kammermusik fur Gesang. Erster Band.
12. Passionsmusik nach dem Evangelisten Johannes.
12. (2da pars.) Kirchencantaten, No. 51—60.
13. Trauungs Cantaten.
13. (2da pars.) Clavierwerke. Zweiten Band.
13. (3tia pars.) Trauer Ode auf des Starken Christian Eberhardine, Königin von Polen.
14. Das Wohltemperirte Clavier.
15. Orgelwerke. Erster Band.
16. Kirchencantaten, No. 61—70.
17. Kammermusik. Zweiter Band. (Concerte fur Clavier, &c.)
18. Kirchencantaten, No. 71—80.
19. Kammermusik. Dritter Band. (Sechs Concerte.)

43. Handel Society. See Handel's Works, No. 4.

44. Handel Society (German). See Handel's Works, No. 5.

45. Motett Society. Collection of Ancient Church Music, consisting of Selections from the Works of Composers of the 16th and 17th Centuries; such pieces as are by foreign composers being adapted to English words. 3 vols. folio. *London*, 1842.

46. Musical Antiquarian Society. The works published by this Society, from its establishment in 1840 to its dissolution in 1847. In score. Bound in 6 vols. folio. *London*, 1840-47.

Volume I.

Dido and Æneas, a tragic opera, composed by Henry Purcell. Edited by G. A. Macfarren.

Bonduca, a tragedy, with music composed by Henry Purcell. Edited, and preceded by an historical sketch of early English dramatic music, by Edward F. Rimbault.

King Arthur, an opera, composed by Henry Purcell. Edited by Edward Taylor, Professor of Music in Gresham College.

Ode, composed for the anniversary of St. Cecilia's Day, 1692, by Henry Purcell. Edited by Edward F. Rimbault.

VOLUME II.

The Works of John Wilbye, consisting of Two Sets of Madrigals, and Three other compositions. Edited by James Turle and George William Budd.

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A Mass for five voices, composed by William Byrd. Edited, and preceded by a life of the composer, by Edward F. Rimbault.

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A Collection of Anthems for voices and instruments, by Composers of the Madrigalian Era, viz.: Michael Este, Thomas Forde, Thomas Weelkes, and Thomas Bateson. Edited by Edward F. Rimbault.

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The First Set of Madrigals, composed by Thomas Bateson. Edited by Edward F. Rimbault.

The First Set of Ballets, for five voices, composed by Thomas Morley. Edited by Edward F. Rimbault.

The First Set of Madrigals, composed by Thomas Weelkes. Edited by Edward J. Hopkins.

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Madrigals and Motets, for five voices, composed by Orlando Gibbons. Edited by Sir George Smart.

Fantasies, in three parts, composed for viols, by Orlando Gibbons. Edited by Edward F. Rimbault.

Parthenia, or the first Musick ever Printed for the Virginals, composed by William Byrd, Dr. John Bull, and Orlando Gibbons. Edited by Edward F. Rimbault.

Madrigals for four voices, composed by John Bennet. Edited by Edward J. Hopkins.

VOLUME VI.

Ayres, or Fa Las, for three voices, composed by John Hilton. Edited by Joseph Warren.

The First Set of Songs, in four parts, composed by John Dowland. Edited and preceded by a life of the composer, by William Chappell.

The Whole Book of Psalms, with their wonted tunes, harmonized in four parts, by the principal musicians of the reign of Elizabeth, [viz.: Richard Alison, E. Blancks, Michael Cavendish, William Cobbold, John Dowland, John Farmer, Giles Farnaby, Edmund Hooper, Edward Johnson, and George Kirbye.] First published by Thomas Este. Edited by Edward F. Rimbault.

This volume also contains the Reports of the Proceedings at the Annual Meetings of the Society, Lists of the Members, &c.

Fac-similes of the title-pages, dedications, &c., of the original editions of such works as had previously been printed, accompany the several publications.

THE SAME. Another copy. 19 books.

47. ACCOMPANIMENTS for the Pianoforte or Organ, to the following works published by the Musical Antiquarian Society, com-

pressed from the scores by G. A. Macfarren. Printed uniformly with, but being no part of, the Society's publications.

16 books, folio. *London.*

Purcell's Dido and Æneas.
„ Bonduca.
„ King Arthur.
Wilbye's Madrigals.
Byrd's Mass.
„ Cantiones Sacræ.
Bateson's Madrigals.
Morley's Ballets.
Weelkes' Madrigals.
Gibbons' Madrigals.
„ Fantasies.
Bennet's Madrigals.
Hilton's Ayres.
Dowland's Songs.
Este's Psalms.

ECCLESIASTICAL MUSIC.

48.

ADDINGTON (Stephen). A Collection of Psalm Tunes for Public Worship. In score.

oblong octavo. *London*, 1780.

Presented to the Society by Mr. R. W. Haynes.

49. Aguilar (Emanuel). The Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews, harmonized by.

octavo. *London*, 1857.

50. Aigner (Engelbert). Missa, quatuor vocum, tota in canone. In score. folio. *Vienna.*

Presented to the Society by Mr. J. A. Novello.

51. Albert (H. R. H. Prince). Te Deum, Jubilate, Sanctus, Responses, and Anthem, "Out of the Deep." In vocal score.

folio. *Privately printed.*

Presented to the Society by His Royal Highness.

52. Alcock (John), Mus. Doc. Twenty-six Select Anthems in score, a Burial Service for four voices, and part of the last verse of the 150th Psalm, in Latin, for eight voices, with instrumental accompaniments folio. *London.*

Bound with Christopher Bassano's Six Anthems, No. 95.

53. Alcock (John), Mus. Doc. Morning and Evening Service [in E minor]. In score folio. *London*, 1753.

Bound with Anthems by Buononcini, Worgan, &c.
Presented to the Society by Mr. J. A. Novello.

54. Alcock, jun. (John). Anthems, &c. viz.:

Behold God is my salvation. (*For Christmas.*)
Awake up my glory. (*For Easter*, 1775.)
Rejoice in the Lord. (*For Christmas*, 1773.)
O clap your hands. (*For Easter*, 1776.)

This is the day. (*For Christmas*, 1774.)
O Lord, our Governor. (*For Christmas*, 1775.)
Hark, the herald Angels. (*For Christmas*, 1776.)
Let all that are to mirth inclined. (*Christmas Carol.*)

Bound in a volume, with Weldon's and others' Divine Harmony, a collection of Psalms and Anthems without title (? Langdon's) and eight choruses from Handel's Messiah arranged for harpsichord or organ folio. *London.*

55. ALFIERI (Pietro), Raccolta di Musica Sacra, in cui contengonsi i capi lavori di piu celebri compositori Italiani, consistente in Messe, Sequenze, Offertori, Mottetti, Salmi, Inni, Responsori. 7 vols. containing the undermentioned works of Palestrina, and four compositions by Claude Goudimel, Elziar Genet, Christopher Morales, and Constantius Festa. In score.
folio. *Rome*, 1841-45.

Nine Masses.
Mottetti a 5 voci.
Cantica di Salomone. [Printed at Venice, 1596. *See* No. 405.]
Hymni totius Anni. Quatuor vocibus. [Printed at Rome, 1589. *See* No. 396.]
Lamentationum, Quatuor vocibus, Liber primus. [Printed at Rome, 1588.]
Idem. Libri II. et III. [From inedited MSS.]
Offertoria totius Anni. Quinque vocibus. [Printed at Rome, 1593. *See* No. 352.]
Mottetti, Responsori, Antifone, Salmi, Sequenze, a sei, setti a otto voci.
Mottetti, Magnificats, &c.

56. ALLEN (George), Mus. Bac. Fifteen Anthems. In score.
folio. *London*, [1855].

57. ANDRE (Antonn). Mass for four voices. In full score.
oblong folio. *Offenbach.*

58. ANDRE (Antonn). The same. In vocal score.
oblong folio. *Offenbach.*

This and the foregoing were presented to the Society by Mr. George French Flowers, Mus. Bac.

59. ANDRE (Antonn). The same. In vocal score.
oblong folio. *Offenbach.*

Presented to the Society by the Rev. F. J. Stainforth.

60. ANDRE (Antonn). The same. In separate parts, viz.: four sets vocal and two sets instrumental parts.

Presented to the Society by Mr. G. F. Flowers, Mus. Bac.

61. ANTHEMS (Six Easy) for two voices, chiefly adapted for ladies, by an eminent Master. folio. *London.*

Presented to the Society by the Rev. F. J. Stainforth.

62. ANTHEMS (Ten Full), collected from the works of several eminent

composers; published principally for the use of country Churches. In score. folio. *London.*

God is the King.
Praised be the Lord.
O come, let us worship.
O praise the Lord with one consent.
O Lord God of my salvation.
Jer. Clark.

We have heard . . *Palestrina.*
Out of the deep . . *Dr. Aldrich.*
Hear my prayer.
Like as the hart.
Behold, now praise the Lord . . . *Dr. Rogers.*

63. ANTIPHONARIUM Romanum Juxta Breviarium Sanctæ Romanæ Ecclesiæ ex Decreto Sacro-Sancti Concilii Trident. Restitut. quarto. *Lyons*, 1760.

64. ARNOLD (John). The Complete Psalmodist, or the Organist's, Parish Clerk's, and Psalm-singer's Companion. [Containing Chants, Anthems, Psalm tunes, Hymns, Canons, &c. In score.] The sixth edition. octavo. *London*, 1769.

65. ARNOLD (John). A Supplement to the Complete Psalmodist; containing a new set of capital Anthems, composed by John Arnold, with a new set of Psalm tunes. In score. octavo. *London.*

66. ARNOLD (Samuel), Mus. Doc. Cathedral Music, being a collection in score of the most valuable and useful compositions for that service by the several English masters of the last 200 years; selected and revised by. 4 vols. folio. *London*, 1790.

The fourth volume contains a separate organ part to the compositions included in the other three volumes.

67. ARNOLD (Samuel), Mus. Doc. The same (wanting the organ part). 3 vols.

Presented to the Society by Miss Emily Gregg.

68. ARNOLD (Samuel), Mus. Doc. The same. Edited by E. F. Rimbault, with an arrangement for the organ, by the editor, subjoined to the vocal score. 3 vols. folio. *London.*

69. ARNOLD (Samuel), Mus. Doc., and CALCOTT (John Wall), Mus. Doc. The Psalms of David, for the use of Parish Churches. The words selected by the Rev. Sir Adam Gordon, Bart., M. A.; the music selected, adapted, and composed by. In score. folio. *London*, 1791.

70. ATKINSON (G. G.) The Abbey Bell; a collection of Psalm and Hymn Tunes, with Chants, Responses, Glorias, and a Sanctus. In score. octavo. *London*, [1861].

71. ATTWOOD (Thomas). "O Lord, grant the King a long life!" Anthem composed for the Coronation of King William IV. In full score. folio. *London*, 1831; and, "I was glad,"

Anthem composed for the Coronation of King George IV. In full score (wanting the title-page). folio. *London*, 1821.

72. ATTWOOD (Thomas). Cathedral Music. Four complete Services, Eight Anthems, &c. Edited, and the organ accompaniment arranged, by Thomas Attwood Walmisley, M.A. and Mus. Doc. In score. Portrait of the composer. folio. *London.*

73. ATTWOOD (Thomas). Evening Service in F; Dirge for the organ. See Nelson's (Lord) Funeral Music, No. 380.

74. AYRTON (Edmund), Mus. Doc. "Begin unto my God," an anthem for voices and instruments, in full score, composed as an exercise for the degree of Doctor in Music. folio. *London.*

See another copy, No. 377.

75. BACH (Johann Sebastian). Six Motetts, in score, with German and English text (the English version by W. Bartholomew). Portrait of the composer. folio. *London*, 1851.

76. BACH (Johann Sebastian.) The same, in separate parts. Eight books. folio. *London.*

77. BACH (Johann Sebastian.) Kirchen Musik. In vocal score. oblong folio. *Bonn.*

78. BACH (Johann Sebastian). 371 Vierstimmige Choralgesänge, oblong octavo. *Leipsic.*

79. BACH (Johann Sebastian). Choräle mit bezifferten Bass, herausgegeben von C. F. Becker. oblong quarto. *Leipsic.*

80. BACH (Johann Sebastian). Mehrstimmige Choralegesänge und Geistliche Arien. In score. oblong folio. *Leipsic*, 1850.

81. BACH (Johann Sebastian). Magnificat, a cinque voci, due violini, due oboi, tre trombi, tamburi, basson, viola, e basso-continuo. In full score. folio. *Bonn.*

At the end is a Chorus for 5 voices, violin, and basso, to the words, "Gloria in excelsis Deo," &c.

82. BACH (Johann Sebastian). Messa, a 8 voci reali e 4 ripieno, coll' accompagnamento di due orchestre. No. 1. In full score. folio. *Leipsic.*

83. BACH (Johann Sebastian). Missa [Kyrie et Gloria], à 4 voci, due flauti, due violini, viola ed organo. No. 1. In full score. folio. *Bonn and Cologne.*

Presented to the Society by Mr. Francis Deffell.

84. BACH (Johann Sebastian). The same. In vocal score. oblong folio. *Bonn.*

85. BACH (Johann Sebastian). Missa [Kyrie et Gloria], quatuor vocibus cantanda, comitante orchestra. In full score. oblong folio. *Bonn.*

Presented to the Society by Mr. Francis Deffell.

86. BACH (Johann Sebastian). Messe in H moll (the Kyrie and Gloria only). In full score. folio. *Zurich and Bonn.*

87. BACH (Johann Sebastian). Die Hohe Messe in H moll. In vocal score. Oblong folio, and three sets of separate voice parts, octavo. *Bonn.*

Presented to the Society by Mr. G. F. Flowers, Mus. Bac.

88. BAETENS (Charles M.) Mass of the Assumption, for four voices, with an accompaniment for the organ or pianoforte. In score. folio. *London.*

Presented to the Society by Mr. A. Durlacher.

89. BAETENS (Charles M.) Mass of the Annunciation, for four voices, with an accompaniment for the organ or pianoforte. In score. folio. *London* [1857].

Presented to the Society by the composer.

90. BANKS (Ralph). Te Deum, Jubilate, Sanctus, Kyrie Eleison, Nicene Creed, Anthems, and Chants. In score. folio. *London.*

91. BARNARD (Rev. John). "The First Book of Selected Church Musick, consisting of Services and Anthems, such as are now used in the Cathedrall and Collegiat Churches of this Kingdome. Never before Printed. Whereby such Bookes as were heretofore, with much difficulty and Charges, transcribed for the use of the Quire, are now, to the saving of much Labour and expence, publisht for the generall good of all such as shall desire them, either for publick or private exercise. Collected out of divers approved Authors, by John Barnard, one of the Minor Canons of the Cathedrall Church of Saint Paul, London." In separate parts; the Primus Contratenor, Secundus Contratenor, Tenor, and Bassus Decani, and the Medius, Secundus Contratenor, Tenor and Bassus Cantoris; the Medius Decani, Primus Contratenor Cantoris, and Organ part being wanting. Eight vols. folio. *London*, 1641.

No perfect copy of this work is known. For nearly 90 years the library of Hereford Cathedral enjoyed the distinction of possessing the least imperfect set, having eight of the ten vocal parts, viz.: the Medius, First and Second Contratenors and Tenor Decani, and the two Contratenors, Tenor and Bassus Cantoris, several of them being damaged. In January, 1862, however, the set above described, also consisting of eight vocal parts, was offered for sale and purchased for the Society's library. It is remarkable that each of these two sets contained the two vocal parts which were deficient in the other. Shortly afterwards a copy of the Bassus Decani part was purchased for the Hereford Library, and a transcript of the Society's copy of the Medius Cantoris part (unfortunately imperfect) was permitted to be made for it, thereby placing it in its former position of pre-eminence as to the number of parts possessed by it. The library of Lichfield

Cathedral contains seven of the vocal parts, viz.: the First Contratenor, Tenor and Bassus Decani, and the two Contratenors, Tenor, and Bassus Cantoris. Beyond these and two or three single parts in different hands, no other copies are known to exist, the statement in Mr. Botfield's "Notes on the Cathedral Libraries," of the existence of copies at Westminster Abbey and Berlin, proving, on inquiry, to be unfounded. It is noticeable that although an organ part is essential to perfect the work (several of the compositions included in it being incapable of performance without that instrument), no such part has ever been seen, and it is doubted whether it was published. Several odd manuscript parts of Services and Anthems by various composers are bound up at the ends of some of the parts in the Society's set, for a description of which see No. 1643. For the manuscript collections used by Barnard in the compilation of the work, see No. 1642.

29. BASSANI (Giovanni Battista). Messe concertate à 4 e 5 voci, con Violini e Ripieni; Opera Decima Octava; et Messa per li Defonti, concertata, à quatro voci, con Viole e Ripieni; Opera Vigesima. In separate parts, bound in one volume.
small folio. *Bologna, n. d.*

93. BASSANI (Giovanni Battista). Resi Armonici in Motetti, a voce sola con violini; Opera Ottava. folio. *Amsterdam, n. d.*
Motetti, a voce sola, con doi violini, ad libitum; Opera Duodecima. folio. *Amsterdam, n. d.*
Harmonia Festiva, being the Thirteenth Opera of Divine Motetts, for a single voice, with proper symphonies.
folio. *London, n. d.*

The above three sets of Motetts (which are bound together) are in separate parts, viz.: the Voice part, Violino primo, Violino secondo, and Basso.

94. BASSANI (Giovanni Battista). Harmonia Festiva, being the Eighth Opera of Divine Motetts, for a single voice, with proper symphonies, wherein are the celebrated Motetts of Quid Arma, quid Bella, and Allegri Amores. In vocal score; and
Harmonia Festiva, being the Thirteenth Opera of Divine Motetts, for a single voice, with proper symphonies. In vocal score. In one vol. small folio. *London.*

Presented to the Society by the Rev. F. J. Stainforth.

95. BASSANO (Christopher). Six select Anthems. In score.
folio. *London.*

Bound with Alcock's Anthems, No. 52.

96. BATTISHILL (Jonathan). Six Anthems and Ten Chants. In score. Portrait of the composer. folio. *London*, 1804.

97. BATTISHILL (Jonathan). See also Nos. 207 and 394.

98. BECKWITH (John), Mus. Doc. The first verse of every Psalm of David, with an ancient or modern Chant in score, adapted as much as possible to the sentiment of each Psalm, by.
folio. *London*, 1808.

Bound with Bellamy's Te Deum and Anthems. See No. 104.

99. BEDFORD (Rev. Arthur), M.A. The Excellency of Divine Music: a Sermon. To which is added a specimen of easy, grave [Psalm] Tunes, instead of those used in our profane and wanton ballads. octavo. *London* [1734?]

Bound with Smith and Prelleur's Harmonious Companion. See No. 479.

100. BEETHOVEN (Ludwig Van). Mass in C. In vocal score, with arranged accompaniment by Vincent Novello.
folio. *London.*

101. BEETHOVEN (Ludwig Van). Missa in D. In full score.
folio. *Mainz*, 1827.

Presented to the Society by Mr. Vincent Novello.

102. BEETHOVEN (Ludwig Van). The same. In vocal score, with pianoforte arrangement by C. H. Rinck.
oblong folio. *Mayence et Paris.*

103. BEETHOVEN (Ludwig Van). The same. In vocal score, with arranged accompaniment by Vincent Novello. folio. *London.*

Presented to the Society by Mr. Vincent Novello.

104. BELLAMY (Richard) Mus. Bac. Te Deum, for a full orchestra; also a set of Anthems composed by. In full score.
folio. *London*, 1788.

Bound with Beckwith's Chants. See No. 98.

105. BENEDETTI (Pietro). Antifone della Beata Vergine terminative dell' officio divino per tutti tre i tempi dell' anno à solo, à due e à tre voci, con violini e senza. In separate parts, bound in one volume. quarto. *Venice*, 1716.

106. BENNETT (Sir William Sterndale), Mus. Doc. and Otto Goldschmidt. The Chorale Book for England: a collection of Hymn tunes. octavo. *London*, 1863.

107. BENSON (George). Anthem, "Almighty God." In score.
folio. *London.*
Anthem, "My God, my God." In score. folio. *London.*
Anthem, "Turn us, O God." In score. folio. *London.*

108. BERLIOZ (Hector). Te Deum à trois chœurs avec orchestra et orgue concertants. Oeuvre 22. In full score.
folio. *Paris*, 1855.

109. BERNIER (Nicolas), Motetts a une, deux a trois voix, avec symphonie et sans symphonie, au nombre de vingt six. In full score. folio. *Paris*, 1703.

110. BERTONI (Ferdinando). Il Miserere, concertato a quattro voci. In full score. oblong folio. *Venice*, 1802.

Presented to the Society by the Rev. F. J. Stainforth.

111. BEST (W. T.) Morning and Evening Service. In score. folio. *London.*

Presented to the Society by Mr. A. Durlacher.

112. BEXFIELD (W. R.), Mus. Doc. Church Anthems. In score. Portrait of the composer. folio. *London.*

113. BINFIELD (John Bilson). The Choral Service of the Church, consisting of Chants, Services, and Anthems, harmonized for four voices; selected from the works of eminent composers. octavo. *London,* 1846.

The Order of Daily Service, with the musical notation as used in the Cathedral Church of the Holy Trinity, Winchester. Edited by. octavo. *London,* 1846.

114. BISHOP (Sir Henry Rowley), Cathedral Chants. In score. folio. *Manchester.*

115. BISHOP (John) and Warren (Joseph). Repertorium Musicæ Antiquæ; a miscellaneous collection of classical compositions by the greatest masters of Italy, Germany, &c. Edited by. In score. Parts I. and II. (all published) containing compositions by Orazio Benevoli, Andreas Pevernage, Jacobus Gallus (Handl) and Alessandro Scarlatti. folio. *London,* 1848.

Presented to the Society by Mr. Joseph Warren.

116. BLAKE (Daniel). The Litany of our Lord and Saviour Jesus Christ (in English), adapted to be sung in the Afternoon Service of the Catholic Church. folio, *London.*

117. BOCCHERINI (Luigi). Stabat Mater. In full score. folio. *Paris.*

Presented to the Society by Mr. J. A. Novello.

118. BOMPORTI (Francesco Antonio). Motetti a canto solo, con violini, per ogni solenitá. In separate parts bound in one volume. quarto. *Venice,* 1701.

119. BOMTEMPO (J. D.). Messe di Requiem; consacré à la Mémoire de Camöes. In full score, with a subjoined arrangement for pianoforte. folio. *Paris.*

121. BOND (Capel). Six Anthems, in score. folio. *London.*

Presented to the Society by the Rev. F. J. Stainforth.

122. BOND (Hugh). Hymns and Anthems. See No. 207.

123. BOWDLER (Cyril) Modern Hymn Tunes, composed and arranged by. small quarto. *London,* [1866].

124. BOYCE (William), Mus. Doc. Cathedral Music, being a collection in score of the most valuable and useful compositions for that service by the several English masters of the last 200 years, selected and revised by. 3 vols. folio. *London,* 1760-78.

The portrait and memoir of Dr. Boyce, originally published in the second edition, are inserted in the first volume.

125. Boyce (William), Mus. Doc. The same. Second Edition (wanting the portrait). 3 vols. folio. *London*, 1788.

126. Boyce (William), Mus. Doc. The same, in separate vocal parts, viz., Treble, Alto, Tenor, and Bass, and a separate part for the organ, arranged by Vincent Novello. Two sets, five parts each. A portrait of V. Novello is prefixed to the organ part. folio. *London.*

127. Boyce (William), Mus. Doc. The same. A new edition, with an appendix to each volume, containing additional services and anthems, a life of Dr. Boyce, memoirs of the composers, and an accompaniment for the organ by Joseph Warren. Portrait of Dr. Boyce. 3 vols. bound in 6. folio. *London*, 1849.

128. Boyce (William), Mus. Doc. Fifteen Anthems, together with a Te Deum and Jubilate, in score. folio. *London*, 1780.

129. Boyce (William), Mus. Doc. A collection of [12] Anthems, and a short Service in score. folio. *London*, 1790.

130. Boyce (William), Mus. Doc. Anthems, "Lord, Thou hast been our refuge," and "Blessed is he that considereth the poor," and Duet, "Here shall soft charity." In full score. folio. (*London*, 1802); and Cathedral Music, composed by John Stephens, Doctor in Music. In one volume. folio. *London*, 1805.

131. Boyce (William), Mus. Doc. Services and Anthems, edited by Vincent Novello. 4 vols. folio. *London*, 1846-49.

This collection contains forty-six anthems and five services, besides other pieces, being nearly the whole of the known Church compositions of this author. An arrangement for the organ, by the editor, is printed under the score; but the vocal score only is given of those anthems for which Dr. Boyce wrote instrumental accompaniments. The fourth volume contains a reprint, with notes, of the Memoirs of Dr. Boyce, originally published in the second edition of his collection of Cathedral Music.

132. Boyce (William), Mus. Doc. Anthem "Lord, Thou hast been our refuge." In vocal score. folio. *London.*

133. Brossard (Sebastian de). Prodromus Musicalis, ou Elévations et Motets à voix seule, avec une basse-continue. Livre Premier. Seconde édition. folio. *Paris*, 1702.

Elévations et Motetts à II et III voix, et à voix seule, deux Dessus de Violon, ou deux Flutes, avec la Basse-Continue. folio. *Paris*, 1698.

134. Buononcini (Giovanni). "When Saul was King over us." Anthem performed at the Funeral of John, first Duke of Marlborough. In full score. folio. *London.*

Presented to the Society by Mr. M. S. Forristall.

135. BUONONCINI (Giovanni). The same. Another copy. Bound with Anthems by Worgan and Battishill, and a Service by Alcock.

Presented to the Society by Mr. J. A. Novello.

136. BUTTS (Thomas). Harmonia Sacra, or a Collection of Psalm and Hymn tunes in two, three, and four parts, collected from the most celebrated Masters, with an Introduction to Psalmody, and several new tunes. oblong folio. *London.*

137. BYRD (William). A Mass for Five Voices. In score. Edited by E. F. Rimbault. Published by the Musical Antiquarian Society. (With the organ part arranged by G. Alex. Macfarren.) 2 vols. folio. *London,* 1841.

138. BYRD (William). Book I. of Cantiones Sacræ, for five voices, originally published, A.D. 1589. In score. Edited by William Horsley, M.B. Published by the Musical Antiquarian Society. (With the organ part to the same, arranged by G. Alex. Macfarren.) 2 vols. folio. *London,* 1842.

Presented to the Society (with the preceding) by the Rev. F. J. Stainforth.

139. BYRD (William). See also Tallis, No. 494.

140. CALL (Thomas). The Tunes and Hymns as they are used at the Magdalen Chapel; properly set for the Organ, Harpsichord, and Guitar. quarto. *London, n. d.*

Bound in a volume with several Word Books of Oratorios and other poems, presented to the Society by Mr. E. R. Wallis.

141. CAMIDGE (John), Mus. Doc. Cathedral Music composed by. In score. folio. *London,* [1828?]

142. CAMPRA (Andre). Motets, à I, II, et III voix, avec la basse-continue. In full score. Three books in 1 vol. folio. *Paris,* 1710-11, and 1703.

143. CAPES (J. M.) Mass for four voices, in vocal score. folio. *London.*

144. CATHEDRAL MAGAZINE (The), or Divine Harmony; being a Collection of the most valuable and useful Anthems in score. 3 vols. quarto. *London.*

145. CAUSTUN (Thomas). Venite exultemus and Communion Service. In score. Edited by Rev. John Jebb, D.D. octavo. *London,* 1862.

Presented to the Society by the Rev. Dr. Jebb.

146. CHERUBINI (L.) Messe [in F] à trois voix et chœurs, avec accompagnemens. In full score. folio. *Paris.*

Two copies, one presented to the Society by Mr. Vincent Novello.

147. CHERUBINI (L.) Deuxième Messe Solennelle [in D], à quatre parties, avec accompagnemens à grand orchestre. In full score. folio. *Paris.*

Presented to the Society by Mr. Francis Deffell.

148. CHERUBINI (L.) Third Mass, for three voices, adapted from the full score for the organ or pianoforte, and a fourth voice part added, by Haydn Corri. folio. *London.*

149. CHERUBINI (L.) Quatrième Messe Solennelle [in C], à 4 & à 5 partes, avec récits, chœurs, & accompagnemens à grand orchestre. In full score. folio. *Paris.*

Presented to the Society by Mr. F. Deffell.

150. CHERUBINI (L.) The same, in separate parts. (The Offertorium and Graduale each separate from the Mass). folio. *Vienna.*

Presented to the Society by Mr. F. Deffell.

151. CHERUBINI (L.) Petite Messe de la Saint Trinité, ou autres Fêtes de l'Année, sur les Chants de l'Eglise en Contrepoint mésure, à troix voix, avec accompagnement d'orgue. In score. folio. *Paris.*

Presented to the Society by Mr. Francis Deffell.

152. CHERUBINI (L.) Requiem, à quatre voix, et à grand orchestre. In full score, with an arrangement for the pianoforte by A. F. Wustrow. folio. *Bonn et Cologne.*

153. CHERUBINI (L.) The Same. In full score. folio. *Paris.*

154. CHERUBINI (L.) Deuxième Messe de Requiem, pour voix d'hommes. In full score. folio *Paris.*

Presented to the Society by Mr. Francis Deffell.

This work was composed in 1836, when the author was 76 years old, and was performed at his funeral in 1842.

155. CHERUBINI (L.) Six Oeuvres choises de Musique Réligieuse. In full score. folio. *Paris* [1820?].

This work, which was presented to the Society by Mr. Vincent Novello, contains the following Motetts, viz.:—

Ecce Panis. Solo Tenor, or Soprano.	Lauda Sion. Two Voices.
Pater Noster. Four Voices.	Sanctus, et O Salutaris. Solo Tenor, or Soprano.
Ave Maria. Solo Tenor, or Soprano.	Tantum Ergo. Five Voices.

156. CHERUBINI (L.) "Confirma hoc, Deus" [Motett, ou Chœur], à trois voix, composé pour le Sacre de Charles X. [Roi de France, A.D. 1825]. In full score. folio. *Paris.*

Presented to the Society by Mr. Francis Deffell.

157. CHETHAM (Rev. John). A Book of Psalmody containing a variety of Tunes for Psalms, with Chanting tunes and Fifteen Anthems, all set in four parts. Seventh edition.
octavo. *London*, 1745.
Presented to the Society by Mr. R. W. Haynes.

158. CHETHAM (Rev. John). The same. Ninth edition.
octavo. *Leeds*, 1767.

159. CHILD (William), Mus. Doc. Choise Musick to the Psalmes of David, for Three Voices, with a Continuall Base either for the Organ or Theorbo. Two copies; one with the 4 separate parts in a case, the other with the 4 parts bound in one volume.
small oblong folio. *London*, 1656.
This curious publication is not (as might be supposed from the title) a collection of psalm tunes, but twenty short anthems, for two trebles and bass, the words selected from the Psalms.

160. CLARKE (John), Mus. Doc. Cathedral Music, composed by. In score. Consisting of A Service and Six Anthems. Morning and Evening Services and Chants. Twelve Anthems.
3 vols. folio. *London*, 1805.

161. CLARKE (John), Mus. Doc. Favourite Anthems, selected from the compositions of Croft, Greene, William Hayes, Boyce, Kent, Nares, John Clarke, &c., with a separate accompaniment for the Organ or Pianoforte, by. In score. Two vols. (each containing fifteen Anthems) in one. folio. *London.*

162. COLE (William). Psalmodist's Exercise. See No. 207.

163. COLONNA (Giovanni Paolo). Messa, Salmi, e Responsori per li Defonti, a otto voci pieni. In separate parts, bound together in a volume. quarto. *Bologna*, 1685.
For another copy see No. 352, and a MS. score, No. 1682.

164. COLONNA (Giovanni Paolo). Psalmi, octo vocibus, ad ritum Ecclesiasticæ Musices concinendi, et ad primi et secundi organi sonum accommodati. Liber Tertius. Opus Undecimum. In separate parts; ten books, engraved frontispiece to each. quarto. *Bologna*, 1694.

165. COMMER (Francis). Collectio Operum Musicorum Batavorum, Sæculi XVI. In score. Eight books.
folio. Books I. to IV. *Berlin.*
Books V. to VIII. *Mayence.*

166. COOKE (Matthew). Psalm Tunes. See No. 207.

167. CORFE (Joseph). Church Music, consisting of a Te Deum, Jubilate, Cantate Domino, and Deus Misereatur, with eight Anthems, three Collects, and a Sanctus. In score.
folio. *London.*

168. COSTA (Sir Michael). "Suffer little children to come unto me," a Baptismal Anthem. In score, with one set of separate chorus parts. folio. *London* [1853].

Presented to the Society by the composer.

169. COSTA (Sir Michael). Date Sonitum, an Offertorium, for a bass voice and chorus. In vocal score. folio. *London.*

170. COTTON (Very Rev. J. H.), D.D., Dean of Bangor. Bangor Cathedral Collection; being a selection of Anthems and Sacred Music, adapted to English words from the works of various composers. In vocal score, with an arranged accompaniment. folio. *Chester,* 1848.

171. COZZI (Carlo). Salmi per la Compieta con le Antifone e Letanie della B. V. concertata a 3 e 4 voci, con la quinta parte, si placet. In separate parts, bound in one volume. quarto. *Milan,* 1649.

172. CROCE (Giovanni). Motetti, a quattro voci, nuovamente ristampati e corretti. Libro Primo. In separate parts in a case (the bass part wanting the title). quarto. *Venice,* 1602.

173. CROFT (William), Mus. Doc. Thirty Select Anthems in score, to which is added the Burial Service, as it is now occasionally performed in Westminster Abbey. Portrait of the composer. 2 vols. folio. (Two copies). *London.*

174. CROFT (William), Mus. Doc. The same. Portrait. Two vols. in one. folio. *London.*

This copy appears to be a reprint from the plates of the original edition. The author's preface is omitted.

175. CROFT (William), Mus. Doc. The same. A new edition, published by Lonsdale. Two vols. folio. *London.*

176. CROFT (William), Mus. Doc. The same, with an accompaniment for the organ, by Vincent Novello, printed under the score. Two vols. folio. *London.*

The *vocal* score only, of the two anthems for which Dr. Croft composed orchestral accompaniments, is printed in this edition.

177. CROFT (William), Mus. Doc. Te Deum, Jubilate, Cantate Domino, and Deus Misereatur, in the key of E flat. Edited by William Hawes. In score. folio. *London.*

178. CROTCH (William), Mus. Doc. Ten Anthems. In score. folio. *London* (*t*).

179. CUTLER (William Henry), Mus. Bac. An Anthem ["O praise the Lord"], in score, with an adaptation for the pianoforte; composed as an exercise for the Degree of Bachelor of Musick. folio. *London* [1812 ?].

Presented to the Society by the Rev. F. J. Stainforth.

180. D'Eve (Alphonso). Genius Musicus. Divinis, Marianis, ac Sanctorum laudibus decoratus, et Ecclesiastico Ritui, una, 2, 3, 4, 5, tam vocibus quam instrumentis officiosus. Opus Primum. Eleven separate parts in a case.
small folio. *Amsterdam.*

181. D'Eve (Alphonso). Philomela Delectans, seu Missa et Mottetta, una, 2, 3, 4, tam vocibus quam instrumentis decantanda. Opus Tertium. In separate parts.
small folio. *Antwerp*, 1708.

182. De Gouy (Jaques). Le Compagnon Divin, ou les Airs a quatre parties, sur la Paraphrase des Pseaumes de Messire Antoine Godeau, Composez par Monsieur. Esquels on a ajoûtés quelques Airs de la Composition de Monsieur Henry Dumont, et une Nouvelle Piece. In separate parts, viz., Premier Dessus, Haute Contre, Taille, and Basse-Contre. Four vols.
oblong octavo. *London, n. d.*

183. De Lalande (Michael Richard). Motetts, in full score. Livres IX. à XVI. Two vols. [Tom. 3 and 4.] folio. *Paris*, 1729.

184. Donizetti (Gaetano). Miserere, for several voices, with chorus. In vocal score, with accompaniment for pianoforte or organ, adapted by the composer. folio. *London.*

Two copies, one presented to the Society by the Rev. F. J. Stainforth; the other by Messrs. Wessel and Stapleton.

185. Drummond (George), Mus. Bac. "O give thanks unto the Lord." Anthem, composed as an exercise for the Degree of Bachelor in Music. In full score. folio. *London.*

186. Dumont (H.) Motets à deux voix, avec la basse-continue. In separate parts, bound in one volume.
quarto. *Paris*, 1668.

187. Dupuis (Thomas Saunders), Mus. Doc. Cathedral Music, in score, composed by. Selected from the original manuscripts, and carefully revised, by John Spencer. Three volumes; the third volume containing a separate organ part to the compositions in the first and second volumes, and a portrait of the composer. folio. *London*, 1797.

188. Dyke (Rev. William). Original Sacred Music, consisting of Hymns, Anthems, Communion-Services and Chants, composed by. In score. folio. *London.*

189. Ebdon (Thomas). "Sacred Music for the use of the Choir of Durham." In score; and
A Second Volume of Sacred Music, in score, consisting of

sixteen Anthems, two Kyrie Eleesons, and six Double Chants. In one volume. folio. *London.*

Presented to the Society by the Rev. F. J. Stainforth.

190. ELLERTON (John Lodge). Mass in D. In vocal score. folio. *London.*

Presented to the Society by the composer.

191. ELLERTON (John Lodge). Messe, à trois voix, avec accompagnement d'orgue ou pianoforte. Op. 59. In score. folio. *Brussels.*

Presented to the Society by the composer.

192. ELLERTON (John Lodge). Felix es sacra, Motett for four voices. In vocal score. folio. *London* [1856].
O Salutaris Hostia, Aria. In vocal score. folio. *London* [1856].

Presented to the Society by the composer.

193. ESTE (Michael) Mus. Bac. The Sixt Set of Bookes, wherein are Anthems for Versus and Chorus of 5 and 6 Parts; Apt for Violls and Voyces; newly composed by. In separate parts bound together. quarto. *London.* 1624.

For the other sets published by this author, see Madrigals and Instrumental Music.

194. EVANS (Charles S.) Two Anthems. See Nares (James), Mus. Doc., No. 378.

195. EVISON (James). A Complete Book of Psalmody, containing variety of Psalm Tunes, Hymns, Anthems, &c. Second edition. octavo. *London.* 1751.

196 EYBLER (Joseph). Dritte Messe (de Sancto Leopoldo). In full score. folio. *Vienna.*

Bound with Bach's Passions Musik, &c. See No. 530.

197. FALUSI (Michaele Angelo). Responsoria Hebdomadis Sanctæ, una cum Benedictus, Miserere, ac Antiphonis, quatuor vocibus cum organo. In separate parts (the bassus part wanting). quarto. *Rome,* 1684.

TRABACIUS (Joannes Maria). Psalmorum pro Vesperis et Completorio totius anni, cum antiphonis quæ in fine horarum per totum annum recitari solent, et quarta Missa, quatuor vocum. In separate parts (the organ part wanting). quarto. *Venice,* 1608.

PALESTRINA (Giovanni Pierluigi). Messe a quattro voci del Palestina, cioè, del Papa Marcello ridotta à 4, da Gio. Francesco Anerio, Iste Confessor, & Sine Nomine; e la Quarta

della Battaglia è dell' istesso Gio. Francesco Anerio. In separate parts. quarto. *Rome*, 1689.

Bound together in five parts, viz., canto, alto, tenor, basso, and organo (the organ part of the first-mentioned work bound in the bassus book); in a case.

198. FARR (Edmund Lacon). A Collection of Single and Double Chants, adapted to the Psalms appointed by the Church for Morning and Evening Prayer throughout the month. Compiled, arranged, and in part composed by. folio. *London.*

199. FASCH (Karl Christian Friedrich), Sämmtliche Werke. In score. Portrait. folio. *Berlin.*

I. Zwolf Choräle.
II. Mendelssohniana.
III. Psalm; Requiem; Motett.
IV. Davidiana.
V. Psalm CXIX.
VI. Psalm LI.
VII. Missa, a 16 voci.

200. FESCA (F. E.). Der 103te Psalm. In full score. folio. *Bonn and Cologne.*

Presented to the Society by the Rev. F. J. Stainforth.

201. FIOCCO (Pietro Antonio). Sacri Concerti, a Una è più Voci con Instrumenti è senza. Opera Prima. In separate parts, viz.: Soprano primo, Soprano secondo, Altus, Tenor, Bassus, Violino primo, Violino secondo, Alto et Tenor Viola, and Viola ò Fagotto. 9 books, bound in 1 volume. quarto. *Antwerp*, 1691.

202. FIORAVANTI (Valentino). Pseaume 50 de Mattei, à trois voix, avec accompagnement de violons, altos, et basse. In full score. folio. *Paris.*

203. FLORIDUS (R.). "Modulorum Hortus, ab excellentissimus Musices Auctoribus, Binis, Ternis, Quaternisque Vocibus modulatus. Quorum Tertiam Selectionem R. Floridus, Canonicus de Sylvestris a Barbaranǫ, in unum ab ipso collectam, in lucem curavit edendam." In separate parts, viz.: Cantus, Altus, Tenor, et Organum; the Bassus part being wanting. quarto. *Rome*, 1647.

This collection contains compositions by Carlo Cecchelli, Florido, Filippo Mezzalancia, Virgilio Mazzocchi, Giacomo Carissimi, Silvestro Durante, Stefano Fabri, Horatio Benevoli Gio. Ant. Carpani, Francesco Vannerelli, Gio. Marciani, Francesco Foggia,—Antonelli, Bernardino Vannini, Vincenzo Giovannoni, and Carlo Valentini.

204. FLORIDUS (R.), Canonicus de Silvestris a Barbarano. Has alteras Sacras Cantiones, ab Excellentissimis Musices Auctoribus Suavissimis, modulis Unica Voce contextas. In lucem

edendas curavit. Two books containing the Cantus part and the Partitura or score, bound in one volume.

quarto. *Rome*, 1663.

These compositions are by Marco Savioni, Jacomo Carissimi, Gio. Maria Pagliardi, Giuseppe Tricarico, Bonifatio Gratiani, Giuseppe Corsi, Giovanni Marciani, D. Florido, Francesco Foggia, and Horatio Benevoli.

205. FLOWER (Eliza). Hymns and Anthems, the words chiefly from Holy Scripture and the Writings of Poets. Vol. I. In vocal score. oblong folio. *London*, 1842.

Two copies. Presented to the Society by the composer.

206. GABRIELLI (Giovanni). Symphoniæ Sacræ, Liber Secundus. Senis, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, et 19, tam vocibus, quam instrumentis. The altus, septimus, octavus, nonus and undecimus parts only. quarto. *Venice*, 1615.

207. GANTHONY (J.) An Anthem for Christmas-day; also two favourite Psalm-tunes and a Canon for six voices. In score. *London.*

BATTISHILL (Jonathan). Two Anthems. In score. *London.*

COOKE (Matthew). Twelve Psalm-tunes in four parts. In score. *London.*

HARDY (Horace). Six Anthems. In score. *s. l.* 1786.

WISE (S.) Three Anthems. In score. *London.*

BOND (Hugh). Twelve Hymns and four Anthems. In score. *London.*

RODGERS (James). Anthem for Christmas-day, the 81st Psalm, with proper Symphonies adapted, and the 23rd Psalm. To which are added a Sanctus and Kyrie eleeson. In score. *London.*

COLE (William). The Psalmodist's Exercise, or a Set of Psalm Tunes and Anthems. In score. *London.*

BARBER (Robert). Thomson's Hymn to the Seasons. In full score. Bound in 1 volume. folio. *London.*

208. GAWTHORN (Nathaniel). Harmonia Perfecta: a compleat Collection of Psalm tunes in four parts. Taken from the most eminent Masters, chiefly from Mr. Ravenscroft. To which is added, a Dialogue upon Death; with several Psalm-tunes, Hymns, and Anthems, never before published; with an Introduction to Psalmody. octavo. [A few additional tunes inserted in MS.] *London*, 1730.

209. GIBBONS (Orlando), Mus. Doc. The tunes to George Wither's Hymns and Songs of the Church. [See Musical Literature, No. 2646.]

210. GLUCK (Christopher). De Profundis. In full score. oblong folio. *London.*
Two copies, one presented to the Society by the Rev. F. J. Stainforth.

211. GOSS (Sir John). Chants, Ancient and Modern, in score, with an Accompaniment for the organ or pianoforte, edited, with prefatory observations on chanting, by. folio. *London.* 1841.

212. GOUNOD (Charles). Messe solennelle, pour Soli, Chœurs, Orchestre et Orgue obligé. Exécutée pour la 1re fois à Paris le jour de la Féte de Ste. Cecile dans l' Eglise St. Eustache. In full score. folio. *Paris.*

213. GRANCINI (Michel Angelo). Giardino Spiritvale de Varii Fiori Musicali, concertati à quattro voci, nel qual si contiene Messa, Salmi, Motetti, Antifone, & Letanie della B. V. M. Opera Decima Sesta. In separate parts; viz. canto, alto, tenore, basso, e basso per l'organo. Five books. quarto. *Milan,* 1655.

214. GRATIANI (Bonifatio). Motetti a due e tre voci. In separate parts. quarto. *Rome,* 1667.

215. GRAUN (Carl Heinrich). Te Deum Laudamus. In full score. folio. *Leipsic,* 1757.
Two copies, one presented to the Society by the Rev. F. J. Stainforth.

216. GREATOREX (Thomas). Parochial Psalmody; being a Collection of the most approved Psalm tunes, harmonized for four voices by. In score. oblong quarto. *London.*
Presented to the Society by Mr. A. Durlacher.

217. GREEN (James). A Book of Psalmody, containing Chanting tunes for the Canticles and the *Reading* (!) Psalms, with eighteen Anthems, and a variety of Psalm tunes in four parts. In score. octavo. *London.* 1734.

218. GREENE (Maurice), Mus. Doc. Forty Select Anthems, in score. Two vols. in one. folio. *London,* 1743.

219. GREENE (Maurice), Mus. Doc. The same, another copy. Two vols. in one [with two anthems in the composer's autograph (for a description of which see catalogue of manuscript music) bound up with them]. *London,* 1743.

220. GREENE (Maurice), Mus. Doc. The same. A new edition published by Lonsdale. 2 vols. folio. *London.*

221. GREENE (Maurice), Mus. Doc. Nine Anthems, in score, principally from manuscripts never before published. [Printed uniformly with the preceding.] folio. *London.*

222. GREGOIRE (Saint). Antiphonaire de. Fac simile du Manuscrit de Saint Gall. Accompagné 1°. D'une notice historique. 2°. D'une dissertation donnant la clef du chant Gregorièn, dans la antiques notations. 3°. De divers monuments, tableaux neumatiques inedits, &c. &c. par le R. P. L. Lambillotte. quarto. *Brussels*, 1867.

223. GROSSI (Carlo). Moderne Melodie [Mottetti] a voce sola, con due, tre, quattro, i cinque stromenti, è partitura per l'organo. In separate parts; the Violino primo wanting. quarto. *Antwerp*, 1680.

Presented to the Society by Mr. J. A. Novello.

224. HAGUE (Charles), Mus. Doc. "By the waters of Babylon," an Anthem for voices and instruments, in score, composed for his Bachelor's Degree in Music. folio. *London*, 1794 (?).

There is another copy in the vol. of printed music, No. 448.

225. HAKENBERGER (Andreas). Harmonia Sacra in qua Motectæ VI, VII, VIII, IX, X et XII. concinnatæ vocibus continentur, una cum Basso generali pro Organo. In separate parts; the Tenor part wanting. 12 books. quarto. *Frankfurt*, 1617.

Presented to the Society by Mr. J. A. Novello.

226. HAMMERSCHMIDT (Andreas). Vierter Theil Musikalischen Andachten. Geislicher Moteten und Concerten, mit 5, 6, 7, 8, 9, 10, 12 und mehr Stimmen, nebenst einem gedoppelten General-bass. In 10 separate parts. Portrait of the composer. small folio. *Freyberg*, 1646.

227. HARDY (Horace). Six Anthems. See No. 207.

228. HASLER (John Leo). Cantiones Sacræ de Festis præcipuis totius anni, 4, 5, 6, 7, 8 & plurium vocum. Editio Tertia. Six separate parts in 1 vol. quarto. *Nuremberg*, 1607.

229. HASSE (Joachim Adolph). Te Deum Laudamus (in D). In vocal score, with arrangement for the organ. Latin and German text. folio. *Leipsic.*

Presented to the Society by the Rev. F. J. Stainforth.

230. HASSE (Joachim Adolph). "Salve Regina." In full score. folio. *London.*

Two copies, one presented to the Society by the Rev. F. J. Stainforth, the other by Mr. William Henry Husk.

231. HAVERGAL (Rev. W. H.) Old Church Psalmody; a manual of good and useful tunes, either old or in old style, selected, harmonized, and arranged, with prefatory remarks and historical notices, by. oblong folio. *London.*

232. HAYDN (Joseph). [16] Masses, in vocal score, with accompaniment for the organ arranged by Vincent Novello. 5 vols. folio. *London.*

233. HAYDN (Joseph). Messe No. 1. In full score. oblong folio. *Leipsic.*
Presented to the Society by Mr. Francis Deffell.

234. HAYDN (Joseph). Messe No. 7 [No. 15 of Novello's edition]. In full score. oblong folio. *Leipsic.*
Presented to the Society by Mr. Francis Deffell.

235. HAYDN (Joseph). Stabat Mater, a 4 voci, coll' accompagnamento dell' orchestra. In full score, Latin and German text. folio. *Leipsic.*

236. HAYDN (Joseph). The same. In full score. folio. *London* (?).

237. HAYDN (Joseph). The same. In vocal score, with arranged accompaniment by Vincent Novello. folio. *London.*

238. HAYDN (Joseph). Te Deum, a 4 voci, coll' accompagnamento dell' orchestra. In full score. folio. *Leipsic.*
Presented to the Society by Mr. Francis Deffell.

239. HAYDN (Joseph). "Insanæ et vanæ curæ," Motett for 4 voices with orchestral accompaniments. In full score. Latin and German texts. folio. *Leipsic.*
Presented to the Society by Mr. J. A. Novello.

240. HAYDN (Joseph). "Salve Regina," for 4 voices. In vocal score. oblong folio. *Vienna.*
Bound with M. Haydn's Requiem and Romberg's Pater Noster.
Presented to the Society by Mr. J. A. Novello.

241. HAYDN (Michael). Litania de Venerabili Sacramento, 4 vocibus comitante orchestra. In full score. Latin and German text. folio. *Leipsic.*
Presented to the Society by Mr. J. A. Novello.

242. HAYDN (Michael). Requiem. In full score. oblong folio. *Leipsic.*
This work was left unfinished by the composer at the end of the fourth triplet of the hymn "Dies iræ."
Bound with J. Haydn's Salve Regina and Romberg's Pater Noster.
Presented to the Society by Mr. J. A. Novello.

243. HAYES (William), Mus. Doc. Cathedral Music, in score, composed by. Portrait of the composer on title-page. folio. *Oxford*, 1795.

244. HAYES (Philip), Mus. Doc. Eight Anthems, composed by. In score. folio. *Oxford.*
There is another copy of this work in the volume of printed music described under No. 1405.

245. HELMORE (Rev. Thomas), M.A. A Manual of Plain Song, containing a brief directory of the Plain Song used in the Morning and Evening Prayer, Litany, and Holy Communion; together with the Canticles and Psalter, Noted. 18mo. *London*, 1850.

246. HENSHALL (Samuel). A Mass for four voices. In vocal score. folio. *London.*

Presented to the Society by the Rev. F. J. Stainforth.

247. HILLER (Ferdinand). "All they that trust in Thee, Lord," the 125th Psalm, composed for a tenor solo, chorus, and orchestra. In vocal score. folio. *London*, [1853].

248. HINE (William). Harmonia Sacra Glocestriensis: or Select Anthems for 1, 2, and 3 voices, and a Te Deum and Jubilate, together with a Voluntary for the Organ. In score. folio. [*No date or place of publication*].

The Te Deum in this volume was composed by Henry Hall.
Presented to the Society by the Rev. F. J. Stainforth.

249. HODGES (Edward), Mus. Doc. A Morning and Evening Service and Two Anthems. In score. To which is prefixed, A Sermon on the Melody of the Heart, by the Rev. T. T. Biddulph. folio. *London*, 1825.

250. HOLDROYD (Israel). "The Spiritual Man's Companion, or the Pious Christian's Recreation." Containing—I. An Historical Account of Music, and of its Divine and Civil uses. II. A complete Introduction to the grounds of Music. III. An alphabetical Dictionary, explaining all such Greek, Latin, Italian, and French words as generally occur in Music. IV. A Set of Psalm Tunes in one, two, three, and four parts. V. A select number of choice Hymns and Anthems, with Gloria Patri's: the Fifth Edition, with Large Additions. Plates. octavo. *London*, 1753.

251. HOPKINS (John Larkin), Mus. Bac. A Collection of Anthems, composed by. In score. folio, *London.*

252. HORSLEY (Charles Edward). Anthem ["I was glad"] composed for the consecration of Fairfield Church, near Liverpool. In score. folio. *London*, [1854].

Presented to the Society by Messrs. Ewer and Company.

253. HORSLEY (William), Mus. Bac. A collection of Psalm tunes, ancient and modern, together with nearly two hundred characteristic interludes, the whole selected, arranged and composed by: in score. octavo. *London*, 1828.

Presented to the Society by Mr. A. Durlacher.

254. HOWARD (Samuel), Mus. Doc. "This is the day," an anthem for voices and instruments. In full score.
folio. *London*, 1792.
Presented to the Society, together with a set of separate parts in MS. (for which see Catalogue of MS. Music), by Mr. William Russell.

255. HULLAH (John). The Psalter, or Psalms of David in metre, from the authorised version of Brady and Tate; with appropriate tunes, set in four parts, with an accompaniment for the organ or pianoforte; edited by. folio. *London*, 1843.

256. HULLAH (John). Chants, chiefly by English Masters of the Seventeenth and Eighteenth Centuries, edited by. Fourth edition. octavo. *London*, 1859.

257. HUMMEL (Johann Nepomuk). Masses, No. 1, in B flat, and No. 2, in E flat. In full score. Latin and German text. In 1 vol. small quarto. *Vienna.*

258. HUMMEL (Johann Nepomuk). First Mass, in B flat, and Second Mass, in E flat. In vocal score, with an arrangement for the Organ by Vincent Novello. folio. *London.*
Presented to the Society by the Rev. F. J. Stainforth.

259. HUMMEL (Johann Nepomuk), The same; other copies.

260. HUMMEL (Johann Nepomuk. Dritte Messe in D. In full score.
folio. *Vienna.*

261. HUMMEL (Johann Nepomuk). Quod, quod in orbe, Graduale. In full score. folio. *Vienna.*

262. HUMMEL (Johann Nepomuk). The same. In vocal score.
folio. *London.*

263. HUMMEL (Johann Nepomuk). Alma Virgo, Offertorium. In vocal score. Latin and English text. folio. *London.*

264. INGHAM (James). The National Chant Book; consisting of ancient and modern Chants, with the words of the Psalter, which are pointed for Chanting. oblong quarto. *London*, 1848.

265. INZENGA (Angelo). Stabat Mater, a tre voci, con accompagnamento di violini, viole, e bassi. In full score. folio. *Madrid.*
Presented to the Society by the Rev. F. J. Stainforth.

266. JACKSON (William), of Exeter. Anthems and Church Services. Edited by James Paddon, Organist of Exeter Cathedral. In score. folio. *Exeter.*

267. JACKSON (William), of Exeter. Anthem and Ode; and Hymns. See Nos. 378 and 1,333.

268. JACOB (Benjamin). National Psalmody; a Collection of Tunes, with appropriate Symphonies, set to a course of Psalms, selected from the New Version by the Rev. J. T. Barrett,

D.D.; the Music harmonized, arranged, and adapted by. In score. octavo. *London.*

269. JEBB (Rev. John), A. M. The Choral Responses and Litanies of the united Church of England and Ireland; collected from authentic sources by. In score, 2 vols. folio. *London*, 1847-57.

270. JOMELLI (Nicolo). Mass in D. In vocal score. folio. *London.*

271. JOMELLI (Nicolo). Missa pro Defunctis. In full score. Memoir of the Composer. folio. *Paris.*

Presented to the Society by Mr. Joseph Hart, junior.

272. JOMELLI (Nicolo). Missa pro Defunctis. In vocal score. quarto. *Paris.*

Presented to the Society by Mr. Francis Deffell.

273. JOMELLI (Nicolo). Miserere, o Salmo 50 di Davidde, a due canti soli, a violini, viola, e basso. In full score. Italian and German text. folio. *Leipsic.*

Presented to the Society by the Rev. F. J. Stainforth.

274. JOVANELLI [Giovanelli], (Ruggiero). Motecta quinque vocum. Liber Secundus. Tenor part. quarto. *Venice*, 1604.

275. JOWETT (Rev. Joseph), M. A. Lyra Sacra; or, Select Extracts from the Cathedral Music of the Church of England, adapted for one, two, three, or four voices, with an accompaniment for the organ or pianoforte. In score. folio. *London*, 1825.

Presented to the Society by the Rev. F. J. Stainforth.

276. KENT (James). Twelve Anthems. In score. folio. *London;* And a Morning and Evening Service, and Eight Anthems. In score. Revised and arranged by Joseph Corfe. 2 vols. in one. folio. *London.*

Presented to the Society by Mr. Joseph Taylor.

277. KIEL (Friedrich). Requiem, für Solo, Chor und Orchester. Op. 20. In full score. folio. *Leipsic* [1863].

278. KILNER (Thomas). A Selection of Chants from ancient and modern Authors, arranged for four voices. oblong octavo. *London.*

279. KILNER (Thomas). A Selection of One Hundred and Ten Metrical Tunes (Ancient and Modern), adapted to all Metres in general use. Harmonized for four voices or for the Organ, by. Seventh edition. oblong octavo. *London.*

A Selection of Chants adapted to the respective Daily Psalms. Fourth edition. oblong octavo. *London.*

Presented to the Society by the Compiler.

280. KNIBB (Thomas). The Psalm-singer's Help; being a Col-

lection of Tunes in three parts, with a Thorough-bass for the Harpsichord or Organ, and an Introduction for the use of learners. In score. small octavo. *London.*

281. KOBRICH (Johann Anton). Encomia Mariano Lauretana, seu, X Lytanie à quatuor vocibus ordinariis, 2 violinis et organo obligatis, 2 clarinis vel cornibus et violoncello ad libitum. Opus XXIV. In separate parts (wanting the trumpet and violoncello parts.) folio. *Ausburg*, 1762.

282. KONIGSPERGER (Mariano). Jubilatio Lyturgica, sive, Sex Missæ solemniores, cum hymno, Veni S. Spiritus, à IV vocibus obligatis, II violinis necessariis, II clarinis vel cornibus et tympanis ad libitum, cum duplici basso generali. In separate parts (the voice parts only). folio. *Ausburg*, 1750.

283. KOSLOVSKY (Joseph). Missa pro Defunctis. In full score. oblong folio. *Leipsic.*

This Requiem was written for the obsequies of Stanislaus Augustus, last King of Poland.

284. LANGHORNE (William). A Book of the choicest and most select Psalm Tunes, as well ancient as modern, . . . Together with certain Anthems and Hymns, adapted to several occasions . . . . With Instructions for Singing. Second edition. octavo. *London*, 1723.

285. LANZA (Gesualdo). Gran Messa di Gloria, per due soprani, tenore, e basso, con cori e semicori, a grande orchestra. In vocal score. folio. *London.*

Two copies; one presented to the Society by Mr. Thomas Brewer, the other by the Rev. F. J. Stainforth.

286. LANZA (Giuseppe.) Stabat Mater for two soprano voices. Op. 12. In full score. folio. *London.*

287. LASSO (Orlando di). Missa ad imitationem moduli Dixit Joseph, cum sex vocibus. Wanting the last two leaves. large folio. *Paris*, 1607.

288. LA TROBE (C. I.). Anthems for one, two, or more voices; composed by various Authors; performed in the Church of the United Brethren; collected, and the instrumental parts adapted for the organ or pianoforte, by. folio. *London*, 1811.

Presented to the Society by the Rev. F. J. Stainforth.

289. LA TROBE (C. I.) Original Anthems for one, two, or more voices, adapted for private devotion or public worship; composed, and the accompaniments arranged for the pianoforte or organ. In vocal score. folio. *London*, 1828.

Presented to the Society by the Rev. F. J. Stainforth.

290. LAWES (Henry). "A Paraphrase vpon the Psalmes of David. By G[eorge] S[andys]. Set to new Tunes for private Devotion. And a thorow Base, for Voice, or Instrument. By." octavo. *London*, 1637.

291. LAWES (Henry). The Same. Another edition. "Carefully revised and corrected from many Errors which passed in former Impressions, by John Playford." octavo. *London*, 1676.

292. LAWES (Henry and William). "Choice Psalmes put into Musick for Three Voices. The most of which may properly enough be sung by any Three, with a Thorough Base. Compos'd by Henry and William Lawes, Brothers, and Servants to His Majestie. With divers Elegies, set in Musick by sev'rall friends, upon the death of William Lawes. And at the end of the Thorough Base are added nine Canons of Three and Four Voices, made by William Lawes." In four separate parts, bound together. quarto. *London*, 1648.

A copper-plate portrait of Charles I., believed to be the last published in his lifetime, faces the titles of the Cantus primus and Thorough Base, and is on the backs of the titles to the other two parts; and amongst the commendatory verses prefixed to the work is the Sonnet addressed by Milton to Henry Lawes, commencing "Harry, whose tuneful and well-measured song."

293. LAWES (Henry and William). The same. The Cantus Secundus and Bassus parts only: bound together. quarto. *London*, 1648.

Presented to the Society by Mr. R. W. Haynes.

294. LEGRENZI (Giovanni). Sentimenti Devoti, Espressi con la Mvsica di Due e Tre Voci. Libro Secondo. Opera Sesta. In separate parts. quarto. *Antwerp*, 1665.

295. LE JEUNE (A.). Messe. In vocal score. oblong folio. *London*.

Presented to the Society by the Rev. F. J. Stainforth.

296. LE JEUNE (Claude). "Dodecacorde, Contenant Douze Pseaumes de David, mis en Mvsique selon les Douze Modes, a 2, 3, 4, 5, 6 & 7 voix." In separate parts. Six volumes. The Dessus part contains a portrait of the composer. oblong quarto. *Rochelle*, 1598.

297. LE JEUNE (Claude). Les Cent Cinquante Pseaumes de David, mis en Musique à quatre parties. In separate parts. 4 vols. oblong octavo. *Paris*, 1650.

298. LEO (Leonardo). Miserere a due cori obligati col basso continuo. In score. folio. *Paris*.

299. LEONARDA (Isabella). Sacri Concerti, a una, due, tre et quatro voci. In separate parts. quarto. *Milan*, 1670.

300. LEONARDA (Isabella). Messe, a quattro voci, concertata con stromenti, et Motetti a una, due, e tre voci, pure con stromenti. In separate parts. quarto. *Bologna*, 1696.

301. LESLIE (Henry). "Let God arise," a Festival anthem. In vocal score. folio. *London.*

Presented to the Society by the composer.

302. LE SUEUR (Jean François). Première Messe Solennelle. In full score. folio. *Paris*, 1828.

Presented to the Society by Mr. F. Deffell.
For Le Sueur's Second Mass, *see* No. 600.

303. LE SUEUR (J. F.). Trois Te Deum, a grand orchestra. In full score. folio. *Paris*, 1829.

Presented to the Society by the Rev. F. J. Stainforth.

304. LE SUEUR (J. F.). Trois Oratorios pour le Couronnement des Princes Souverains de la Chrétienté, n'importe les Communions, executé au Sacre de l'Empéreur Napoléon I^er^ (Paroles Latines). In vocal score. octavo. *Paris.*

Presented to the Society by Mr. Francis Deffell.

The incidental Motets, &c., for Napoleon's coronation, were composed by Le Sueur: but the Grand Mass and Te Deum for the same occasion were composed (for two choirs and two orchestras) by Paesiello, then Maître de Chappelle to the Emperor.

305. LOCK (Matthew). "Modern Church Music; Pre-Accus'd, Censur'd, and Obstructed in its Performance before His Majesty, April 1, 1666. Vindicated by the Author, Matt. Lock, Composer in Ordinary to His Majesty."
folio. [*London*, 1666.]

This publication, which occupies one large sheet of four pages, consists of a Kyrie and Credo (the former set in ten different ways), and an angry preface occasioned by some opposition manifested towards the composition on account of the deviation from the ordinary routine in the setting of the Kyrie.

306. LORENZANI (Paolo). Motets a I. II. III. IV. et V. parties, avec symphonies et basse continue. In separate parts, 10 books in a case. quarto. *Paris*, 1693.

307. LOWE (Edward). A Short Direction for the performance of Cathedrall Service. Published for the information of such Persons as are Ignorant of it, And shall be call'd to officiate in Cathedrall or Collegiate Churches where it hath formerly been in use. By E. L. oblong duodecimo. *Oxford*, 1661.

308. LOWE (Edward). A Review of some Short Directions for performance of Cathedral Service. Published for the informa-

tion of such as may be called to officiate in Cathedrall or Collegiate Churches, or religiously desire to bear a part in that service. The Second Edition. With many useful additions relating to the Common Prayer Book as it is now established. duodecimo. *Oxford*, 1664.

309. LOWE (Edward). The same. Edited by E. F. Rimbault, LL.D. small quarto. *London*, 1843.

310. LUTHER (Dr. Martin). Deutsche Geistliche Lieder, herausgegeben von C. V. Winterfield. quarto. *Leipsic*, 1840.

Presented to the Society by the Rev. F. J. Stainforth.

311. LUTHER (Martin). Twelve Corales, composed and harmonized by Martin Luther, Schop, Eccard, Graun, Osiander, Homilius, and Sebastian Bach, arranged by Sir H. R. Bishop. folio. *London*.

312. LYDDON (James). "My God, my God, look upon me." Anthem for a tenor-bass. In score. [Printed on one side only of the leaves]. folio. *London* (?).

313. MAGGIO (Francesco di). Sacri Armonia di Musicali Concenti, a due, tre, quattro e cinque voci, con una Messa a 5 concertata. In separate parts in one volume. quarto. *Milan*, 1670.

314. MAHERS (Rev. W. J.) Pastoral Mass for four voices, with an accompaniment for the organ. In score. folio. *London*.

Presented to the Society by Mr. Richard Butler.

315. MARCELLO (Benedetto). Parafrasi sopra li primi e secondi Venticinque Salmi. Poesia di Girolamo Ascanio Giustiniani. In full score. Plates. 8 vols. [The eighth volume in MS.]. folio. *Venice*, 1724-5-6.

316. MARCELLO (Benedetto). Salmi di Davide, parafrasati da Ascanio Giustiniani, con accompagnamento di Piano della composizione di Francesco Mirecki. [The pianoforte arrangement is in addition to the full score.] Portrait of the composer. 4 vols. folio. *Paris*.

317. MARCELLO (Benedetto). The same. Bound in 5 vols.

Presented to the Society by the Rev. F. J. Stainforth.

318. MARCELLO (Benedetto). The First Fifty Psalms, adapted to the English Version by John Garth. In full score. 8 vols. folio. *London*, 1757.

Presented to the Society by Mr. Henry Phillips.

319. MAZZINGHI (J.) Mass for three voices In vocal score. folio. *London*.

Presented to the Society by the Rev. F. J. Stainforth.

320. MENDELSSOHN BARTHOLDY (Felix). Te Deum laudamus. [The English version.] In score. folio. *London.*

320.* MENDELSSOHN BARTHOLDY (Felix). The 13th Psalm. (Rev. C. B. Broadley's version), "Why, O Lord, delay for ever." In vocal score. folio. *London.*

321. MENDELSSOHN BARTHOLDY (Felix). The 42nd Psalm, "As the hart pants." In vocal score. folio. *London.*

322. MENDELSSOHN BARTHOLDY (Felix). The 55th Psalm, "Hear my prayer, O God," for soprano solo and chorus. In vocal score. folio. *London.*

323. MENDELSSOHN BARTHOLDY (Felix). The 95th Psalm, "Come, let us sing." In vocal score. folio. *London.*

324. MENDELSSOHN BARTHOLDY (Felix). The 98th Psalm, for a double chorus and orchestra, written for and performed on New Year's Day, 1844, in the Cathedral at Berlin. In vocal score. folio. *London.*

325. MENDELSSOHN BARTHOLDY (Felix). The 114th Psalm, "When Israel out of Egypt came," for chorus (8 parts) and orchestra. In full score. German and English text. folio. *London and Leipsic.*

326. MENDELSSOHN BARTHOLDY (Felix). The same. In vocal score. folio. *London.*

327. MENDELSSOHN BARTHOLDY (Felix). The 115th Psalm, "Non nobis, Domine," for chorus and orchestra. In full score. Latin and German text. folio. *Bonn.*

328. MENDELSSOHN BARTHOLDY (Felix). The 130th Psalm, "In deep distress," with an English paraphrase by W. Bartholomew: the music for solo and chorus. In vocal score. folio. *London.*

329. MENDELSSOHN BARTHOLDY (Felix). Three Psalms for an eight-part chorus, without accompaniment, composed for the Cathedral at Berlin. In score. folio. *London.*

Presented to the Society by Mr. Buxton.

330. MENDELSSOHN BARTHOLDY (Felix). Ave Maria, für achtstimmigen chor, mit begleitung del orgel. In score. folio. *Bonn.*

331. MENDELSSOHN BARTHOLDY (Felix). "Saviour of Sinners," an adaptation by W. Bartholomew to English words of the "Ave Maria" last described. In score. English and Latin text. octavo. *London* [1852].

Presented to the Society by Messrs. Ewer and Company.

332. MENDELSSOHN BARTHOLDY (Felix). Da pacem, Domine (Grant us Thy peace), Motett, for four voices. In vocal score. Latin and English text. folio. *London.*

333. MENDELSSOHN BARTHOLDY (Felix). Six Motetts for an eight-part chorus, with Latin words adapted. In score. folio. *London.*

Ascendit Deus.	Miserere mei.
Deus refugium.	Exultate Deo.
Laudate.	Adoramus te, Christe.

Presented to the Society by Messrs. Ewer and Company.

334. MENDELSSOHN BARTHOLDY (Felix). Six Cathedral Anthems, originally written for an eight-part chorus, arranged in four parts, with accompaniment for the organ or pianoforte, by Charles Steggall, Mus. Doc. In score. folio. *London.*

Presented to the Society by Messrs. Ewer and Company.
An adaptation of the preceding work.

335. MENDELSSOHN BARTHOLDY (Felix). "Lord, bow down" ("Lass, O Herr"), hymn for a contralto voice, and chorus, with accompaniment of orchestra, or organ, or pianoforte. In vocal score. English and German text. *London* [1855].

Presented to the Society by Messrs. Ewer and Company.

336. MENDELSSOHN BARTHOLDY (Felix). Three Anthems from Mendelssohn's Three Motetts for Treble Voices: the words adapted from the Psalms by Thomas Attwood Walmisley. In score. folio. *London.*

337. MENDELSSOHN BARTHOLDY (Felix). Sanctus, adapted to a subject from Mendelssohn's Elijah, by Robert Glenn Wesley. In vocal score. folio. *London.*

Presented to the Society by Messrs. Ewer and Company.

338. MERBECKE (John). The Book of Common Prayer, noted. Reprinted, in facsimile, from the original edition of 1550. small quarto. *London*, 1844.

339. MERULA (Claudio). Missarum quinque Vocum. Liber primus. In separate parts (the cantus, tenor, and bassus only). oblong quarto. *Venice*, 1573.

340. MERULA (Claudio). Il Terzo Libro di Motetti a sei voci. The Tenor part. quarto. *Venice*, 1605.

341. MESSA a otto voci, due violini, due oboi, due corni, violoncello, timpani, et organo. (The composer's name is not stated.) In separate parts (17 in number). folio. *Paris.*

342. MEYERBEER (Giacomo). The 91st Psalm, in eight parts, for voices only, with English and Latin words. In score. octavo. *London* [1854].

Presented to the Society by Mr. T. F. Beale.

343. MILANI (Francesco). Letanie et Motetti a doi chori da concerto, e da capella. In separate parts, bound in one volume. quarto. *Venice*, 1638.

344. MILLS (John Henry). Selection of Sacred Poetry for private and congregational use, set to music, composed and collected by. octavo. *London*, 1860.

Presented to the Society by the composer.

345. MISSALE, secundum usum Ecclesie Ratisponensis. Gothic letter. The Canon of the Mass printed on vellum.

folio. *Bamberg*, 1518.

A wood-cut on the title-page bears the date 1512, but the colophon is dated as above.

346. MISSALE ad usum insignis Ecclesie Sarum. Black letter. Numerous woodcuts. small folio. [*No place of publication.*] *Venundantur apud Franciscum Byrckman*, 1527.

A missing sheet in the Canon of the Mass has been supplied in facsimile, and a painting of the Crucifixion is inserted.

347. MISSALE. Canon Missæ, juxta formam editionis Romanæ, cum Prefationibus et aliis nonnullis quæ in ea fere communitur dicuntur, uti sunt Preparitis ad Missam et Orationes quæ ab Episcopis cum solemniter vel private celebrant; et ab aliis Sacerdotibus dici solent, nec non Gratiarum actiones Missæ Sacrificio peracto, recusus. Plates.

folio. *Salzburg*, 1728.

On the title-page is the following MS. Note:—"Ex Guardianatu Coloniensis attulit Fr. Angelicus Geisfeler, ultimus Guardianus FF. Min. Conventualium Conventus Coloniensis 1802 suppressi."

348. MISSALE. Forma Canendi in Missis Servanda secundum Ritum Sanctæ Romanæ Ecclesiæ Probatamque Toletanæ Cathedralis Hispaniarum Primatis Praxim. Prima Pars.

large folio. *Madrid*, 1807.

Presented to the Society by Mr. J. A. Novello.

349. MISSALE. Liber Missarum in duas partes divisus. Prima continent Kyries, Glorias, Credos, Sanctus, Benedictus et Agnus in Duplicibus, Semiduplicibus, Dominicis et Feriis totius anni secundum Ritum Ecclesiæ. Secunda vero alias continet Missas pro solemnioribus anni festivitatibus, scilicet, Angelorum, Sanctorum, prima et secunda classis, SS. Sacrimenti, et Beatissimæ Dei Genetricis Mariæ. large folio. *Madrid*, 1808.

Presented to the Society by Mr. J. A. Novello.

350. MOLIQUE (Bernhard). Messe in F moll. In full score.

folio. *Vienna.*

351. MOSCHELES (Ignace). The 93rd Psalm (Rev. C. B. Broadley's version). "Robed in power Jehovah reigneth." In vocal score folio. *London.*

352. MOTETTS, &c. Scaletta (Orazio). Cetra Spirituale, accordata a due, tre, e quattro voci, per concertat nel organo. *Milan.* 1605.

Colonna (Giovanni Paolo). Messe Piene, a otto voci, con uno ò due organi se piace. *Bologna,* 1684.

The autograph of Dr. Pepusch is on the title-pages of these parts.

Colonna (Giovanni Paolo). Messa, Salmi, e Responsori per li Defonti, a otto voci pieni. *Bologna,* 1685.

(See another copy of this work, No. 163, and a score, MS. No. 1,682.)

Cherici (Sebastiano). Compieta Concertata, e breve, a 3 e 4 voci, con violini, e ripieni a bene placito. *Bologna,* 1686.

Macedonio di Mutio (Giovanni Vincenzo). Il Primo Libro de Madrigali, a cinque voci. *Naples,* 1603.

Palestrina (G. P.). Offertoria totius Anni, secundum Sanctæ Romanæ Ecclesiæ consuetudinem, quinque vocibus concinenda. Pars Prima. *Rome,* 1593.

Palestrina (G. P.). Idem. Pars Secunda. *Idem.*

(A score of this work will be found in No. 55.)

Cazzatti (Mauritio). Tributo di Sacri Concerti, a 2, 3, e 4 voci. *Antwerp,* 1669.

Salzilli (Crescentio). Del Terzo Libro de Madrigali, a cinque voci. *Naples,* 1613.

In separate parts, 12 vols. quarto, containing respectively the parts for the 1st and 2nd Canto, 1st and 2nd Alto, 1st and 2nd Tenor, 1st and 2nd Bass, 1st and 2nd Violin, and 1st and 2nd Organ.

The following work, in score, is bound in the volume containing the first organ part:—

Valente Cieco (Antonio). Versi Spirituali supra tutte le note, con diversi Canoni spartiti per sonar, ne gli organi, Messe, Vespere, et altri Officii Divini. The composer's signature on title-page. *Naples,* 1580.

353. MOZART (Wolfgang Amadeus). [18] Masses [including Two Requiems], in vocal score, with an accompaniment for the organ arranged by Vincent Novello. 5 vols. folio. *London.*

354. MOZART (W. A.) Messe, No. I. In full score. Latin and German text. oblong folio. *Leipsic.*

355. MOZART (W. A.) Mass, No. I. in C. In vocal score, with arranged accompaniment by John Bishop.
octavo. *London*, [1854].
Presented to the Society by Mr. Bishop.

356. MOZART (W. A.) Messe, No. II. In full score. Latin and German text. oblong folio. *Leipsic.*

357. MOZART (W. A.) Missa, aus C moll. In full score.
oblong folio. *Offenbach*, [1840].
Presented to the Society by Mr. Francis Deffell.
A considerable portion of the music of this Mass was incorporated by the composer into the cantata, "Davidde Penitente." See No. 681.

358. MOZART (W. A.) Missa pro Defunctis (Requiem). In full score. Latin and German text. oblong folio. *Leipsic.*
Presented to the Society by Mr. John Watts.

359. MOZART (W. A.) Requiem. Partitur. Neue nach Mozart's und Süssmayer's handschriften berichtigte ausgabe nebst einem vorbericht von Anton Andre. oblong folio. *Offenbach.*

360. MOZART (W. A.) An English adaptation of Mozart's Requiem. In vocal score, with arranged accompaniment, by Vincent Novello. oblong quarto. *London.*
Two copies, one presented to the Society by Mr. J. A. Novello.

361. MOZART (W. A.) Litania de Venerabile Sacramentum (in B flat). In vocal score, with arranged accompaniment by Vincent Novello. folio. *London.*

362. MOZART (W. A.) Litania de Venerabilis Altaris (in Es). In full score. oblong folio. *Offenbach.*

363. MOZART (W. A.) The same. In vocal score.
oblong folio. *Offenbach.*

364. MOZART (W. A.) Offertorium, in Es, "Tremendum ac vivificum," für 4 singstimmen. [An extract from the Litany last mentioned]. In full score. folio. *Vienna.*
Presented to the Society by Mr. Francis Deffell.

365. MOZART (W. A.) Te Deum, a 4 voci, coll' accompagnamento di due violini, bassi e organo. In full score. folio. *Leipsic.*
Presented to the Society by Mr. Francis Deffell.

366. MOZART (W. A.) Te Deum for four voices. In vocal score.
folio. *London.*

367. MOZART (W. A.) Motett, "Splendente Te, Deus," Latin and German text; Motett, "Ne pulvis et cinis," Latin and German text; Hymn, "Gottheit! dir sey Preiss und Ehre!" Cantata, "Heiliger sieh gnadig." In full score. Bound in one volume. folio. *Leipsic.*

368. MOZART (W. A.) Third Motett, "Deus, Tibi laus et honor." In vocal score. folio. *London.*

369. MOZART (W. A.) The Psalm, Beatus Vir. In full score. folio. *London.*

370. MOZART (W. A.) Alma Dei Creatoris, Offertorium. In full score. folio. *London.*

371. MOZART (W. A.). Amavit eum Dominus, Offertorium. In full score. folio. *London.*

372. MOZART (W. A.) Sancti et Justi, Offertorium. In full score. folio. *London.*

373. MOZART (W. A.) "Hoch vom Heiligthum," Kantate. In full score. folio. *Leipsic.*

This appears to be an adaptation to German words of music for the Psalm "Dixit Dominus" and the Hymn Magnificat.

374. MOZART (W. A.) "Misericordias Domini," für 4 singstimmen, 2 hoboen, 2 horner, 2 violonen, viola, violoncello, und bass. In full score. folio. *Leipsic.*

Presented to the Society by Mr. Francis Deffell.

375. MOZART (W. A.) "Ave, verum Corpus." Komponirt in Baaden den 18ten Junius, 1791. In full score. oblong folio. *Offenbach.*

Presented to the Society by Mr. Francis Deffell.

376. NARES (James), Mus. Doc. Twenty Anthems, in score, for 1, 2, 3, 4, and 5 voices (wanting the title-page). folio. *London*, 1778.

377. NARES (James), Mus. Doc. A Morning and Evening Service, together with Six Anthems. In score. Portrait of the composer. folio. *London*, 1788.

Bound with copies of Dr. Ayrton's Exercise Anthem (see No. 74) and Dr. Cooke's Collins' Ode (see No. 1003).

378. NARES (James), Mus. Doc. Twenty Anthems (see above).

Anthem, "As pants the hart," by G. F. Handel. In full score. *London.*

An Anthem, selected from the Psalms, and an Ode written by Pope, set to music by William Jackson, of Exeter. In score. *London.*

Hymns, in three parts, by W. Jackson. *London.*

Two Anthems, by Chas. S. Evans. In score. In one volume. folio. *London.*

379. NAUMANN (Giovanni Amadeo). Missa Solenne. In vocal score, with an arrangement for the organ by Edmund Harris. folio. *London.*

Two copies, one presented to the Society by the Rev. F. J. Stainforth.

380. NELSON (Lord). The Burial Service, Chant, Evening Service, Dirge, and Anthems, appointed to be performed at the Funeral of; 9th January, 1806. Composed by Dr. Croft, Purcell, Dr. Greene, Attwood, and Handel. In score.
folio. *London*, 1806.
Presented to the Society by Mr. R. Paris.

381. NEUKOMM (The Chevalier Sigismund). Twenty Psalms, selected from the authorized English Version, set to music for treble, alto (or second treble), tenor, and bass, with an arrangement of the four parts for the organ. In score.
octavo. *Edinburgh*, 1853.
Presented to the Society by the composer.

382. NIXON (Henry George). Mass, in E flat, for treble, tenor, and bass voices, adapted for a small choir. In vocal score.
folio. *London.*

383. NOVELLO (Vincent). The Psalmist, a Collection of Psalm and Hymn Tunes, newly harmonized for four voices, with an accompaniment for the organ or pianoforte, the greater part by. 4 parts. oblong folio. *London*, 1844.

384. NOVELLO (Vincent). The Congregational and Chorister's Psalm and Hymn-book, consisting of original compositions and new adaptations from the works of Handel, Haydn, Mozart, &c., arranged for four voices, with a separate accompaniment for the organ or pianoforte; edited by. In score.
quarto. *London.*

385. NOVELLO (Vincent). Twelve Easy Masses, calculated for small choirs, including the Gregorian Masses, De Angelis, Dumont's, and Pro Defunctis; the whole composed, selected, and arranged, with a separate accompaniment for the organ or pianoforte, by. Three volumes in one. folio. *London*, 1816.
Presented to the Society by the Rev. F. J. Stainforth.

386. NOVELLO (Vincent). A collection of Sacred Music, as performed at the Royal Portuguese Chapel, in London, composed, selected, and arranged with a separate accompaniment for the organ or pianoforte, by. In vocal score. Two vols. in one.
folio. *London*, 1811.
This collection contains Masses by Ricci, Casali, and V. Novello (the latter a selection from various composers' works), and Motetts by Mozart, Wesley, Webbe, sen. and jun., Perez, Haydn, J. S. Bach, and V. Novello.

387. NOVELLO (Vincent). The same; second edition. Two vols. in one. folio. *London*, 1825.
Presented to the Society by the Rev. F. J. Stainforth.

388. NOVELLO (Vincent). The Evening Service, being a collection of pieces appropriate to Vespers, Complin, and Tenebræ, including the whole of the Gregorian Hymns for every principal festival throughout the year; composed, selected, and arranged with a separate accompaniment for the organ, by. Twelve books, in two volumes. folio. *London*, 1822.

Presented to the Society by the Rev. F. J. Stainforth.

389. NOVELLO (Vincent). Convent Music, or a collection of Sacred pieces for treble voices (or other voices, *ad lib.*), selected, arranged, and composed by. 2 vols.

folio. *London*, 1834 & 18—.

Presented to the Society by the Rev. F. J. Stainforth.

390. NOVELLO (Vincent). The Fitzwilliam Music, being a collection of Sacred pieces, selected from manuscripts of Italian composers in the Fitzwilliam Museum, Cambridge. In full score. Five vols. in one. folio. *London*, 1825.

391. NOVELLO (Vincent). The same. Five volumes in two.

Presented to the Society by the Rev. F. J. Stainforth.

392. OUSELEY (Rev. Sir Frederick A. G.), Bart., Mus. Doc. Cathedral Services set to music by English Masters. Edited, and the organ part added by. In score; and

Cathedral Music. Services and Anthems set to music by. In score. 2 vols. folio. *London* [1853].

393. PAGE (John). Harmonia Sacra, a collection of anthems in score, selected from the most eminent Masters of the 16th, 17th, and 18th Centuries. 3 vols. folio. *London*, 1800.

Presented to the Society by Mrs. Nairne.

394. PAGE (John). A Collection of Hymns, by various composers, selected by. To which are added 12 Psalm tunes and an Ode, composed by Jonathan Battishill.

oblong octavo. *London*, 1804.

395. PALESTRINA (Giovanni Pierluigi). Motecta Festorum totius Anni, cum communi Sanctorum, quaternis vocibus. In separate parts (the Tenor part in MS.) oblong quarto. *Venice*, 1585.

Scores of several of these Motetts are contained in the MSS. described under Nos. 1,769 and 1,921.

396. PALESTRINA (G. P.) Hymni totius Anni, secundum Sanctæ Romane Ecclesiæ consuetudinem necnon Hymni Religionum, quatuor vocibus concinendi. In separate parts.

quarto. *Venice*, 1589.

A score of this work will be found in No. 55.

397. PALESTRINA (G. P.), Offertoria totius Anni. See Nos. 55 and 352.

398. PALESTRINA (G. P.), ALLEGRI (G.), and BAI (T.) La Musica che si canta annualmente nelle Funzione della Settimana Santa nella Cappella Pontificia, composta dal. Raccolta e Pubblicata da Carlo Burney, Mus. Doc. In score. Frontispiece representing the performance of Divine Service in the Sistine Chapel. folio. *London*, 1771.

Bound in a volume with Walond's Ode on St. Cecilia's day (see No. 1045); and Weldon's Divine Harmony, book 1st (see Nos. 54, 451, 452, and 515.

399. PALESTRINA (G. P.) Missa del Papa Marcello. See No. 197.

400. PALESTRINA (G. P.) Missarum cum quatuor, quinque ac sex vocibus, Liber Primus. Nunc recens in lucem editus. The Cantus and Altus parts. quarto. *Rome*, 1591.

401. PALESTRINA (G. P.) Missarum cum quatuor quinque et sex vocibus, Liber Septimus. Nunc denuo in lucem editus. Tenor part. quarto. *Venice*, 1609.

402. PALESTRINA (G. P.) Motetten in partitur gesetzt und redigirt von Theodor de Witt. Three volumes, containing the three Books of Motetts printed respectively (in separate parts) at Rome in 1549 and Venice in 1572 and 1575.
folio. *Leipsic*, 1862-1863.

403. PALESTRINA (G. P.) Motettorum, quæ partim quinis, partim senis, partim octonis vocibus concinantur, Liber Secundus. The Altus, Quintus and Tenor parts. quarto. *Venice*, 1588.

404. PALESTRINA (G. P.) Idem, Liber Tertius. Tenor part.
quarto. *Venice*, 1589.

405. PALESTRINA (G. P.) Motettorum, cum quinque vocibus, Liber Quartus. Ex Canticis Salamonis. The Cantus, Altus and Tenor parts.
quarto, the Cantus and Altus, *Venice*, 1596; the Tenor, *Venice*, 1601.

406. PALESTRINA (G. P.) Motettorum, quinque vocibus, Liber Quintus. Tenor part. quarto. *Venice*, 1595.

407. PALESTRINA (G. P.) Motectorum quatuor vocibus, Liber Secundus. In separate parts, the bassus part wanting.
oblong quarto. *Venice*, 1604.

408. PALESTRINA (G. P.) Selection from the works of Palestrina, comprising Masses, Lamentations, Chants, Motetts, and Hymns, with an accompaniment for organ, arranged by J. M. Capes. The whole carefully revised by Vincent Novello. folio. *London*, 1847.
Separate voice parts to the above. octavo. *London*.
Presented to the Society by Mr. Vincent Novello.

409. PALESTRINA (G. P.) The same. (The score only.)

Two copies, one presented to the Society by the Rev. F. J. Stainforth.

410. PALESTRINA (G. P.) (See also Alfieri, No. 55.)

411. PARSONS (Charles). Cathedral Music, consisting of Services and Anthems. In score. folio. *London.*

412. PEREZ (David). Mattutino de Morti. In full score. Portrait of the composer. *London*, 1774(?).

Two copies, one presented to the Society by the Rev. F. J. Stainforth.

413. PERGOLESI (Giovanni Battista). Missa [Kyrie and Gloria] in F. In full score. folio. *Vienna.*

Presented to the Society by Mr. J. A. Novello.

414. PERGOLESI (Giovanni Battista). Stabat Mater. In full score. folio. *London.*

An extract from Dr. Crotch's Lectures, containing his opinion of Pergolesi's compositions, is written on the fly-leaf.

415. PERGOLESI (Giovanni Battista). Miserere, à quatre voix. In full score. folio. *Paris.*

Presented to the Society by the Rev. F. J. Stainforth.
This is a different composition from the MS. No. 1, 776.

416. PERGOLESI (Giovanni Battista). Salve Regina. In full score. folio. *London.*

Presented to the Society by Mr. Victor Schoelcher.

417. PETTET (Alfred). Original Sacred Music, consisting of Psalms, Hymns, and Anthems, by Attwood, Bishop, J. B. Cramer, Crotch, Callcott, Evans, Goss, Holder, Horsley, J. Jolly, Wm. Linley, Novello, Shield, C. Smith, Walmisley, S. Wesley, &c. Compiled and arranged by. folio. *London.*

418. PHILIPPS (Peter). Gemmulæ Sacræ, binis et ternis vocibus, cum basso continuo ad organum. In separate parts; viz., cantus, cantus 2, et bassus; the organ part being wanting. quarto. *Antwerp*, 1621.

419. PITT (Thomas). Church Music: consisting of a Te Deum and Jubilate, the music from various eminent Masters, and Anthems from the sacred works of Handel, selected and adapted for the use of choirs. In score. 2 volumes. folio. *Worcester*, 1788-1789.

420. PLAYFORD (John). Psalms and Hymns, in solemn musick of foure parts on the Common Tunes to the Psalms in Metre: used in Parish Churches. Also, Six Hymns for One Voyce to the Organ. small folio. *London*, 1671.

421. PLAYFORD (John). The Whole Book of Psalms; with the usual Hymns and Spiritual Songs. Together with all the Ancient and Proper Tunes sung in Churches, with some of later use. Compos'd in Three Parts, by. Fifteenth edition.
octavo. *London*, 1719.

422. PLAYFORD (John). The same. The Twentieth edition, with the addition of Thirteen new Psalm Tunes, and Three of the choicest Anthems for the three Grand Festivals, by Joseph FOX, and other hands. octavo. *London*, 1757.

423. PORPORA (Nicolo). Grande Messe à quatre voix. In full score.
folio. *Paris.*

Presented to the Society by the Rev. F. J. Stainforth.

424. PORTA (Francesco della). Motetti à due, tre, quattro, e cinque voci, con una Messa & Salmi, à 4, 5, si placet. Libro Terzo. Opera Quarta. In separate parts, viz.: canto primo, canto secondo, alto, tenore, basso, and organo (the latter wanting the title-page and last leaf), bound in one volume.
quarto. *Venice*, 1651.

425. PORTA (Francesco della). Libri primi Cantionum, duarum, trium, quatuor et quinque vocum. Pars Secunda cum basso continuo ad organum. In separate parts, bound in one volume.
quarto. *Antwerp*, 1650.

426. PORTER (Samuel). Cathedral Music, in score, composed by. Portrait of the composer on title-page. folio. *London* (?).

427. PORTER (William James). Two Anthems, a Sanctus, two Single and two Double Chants, composed by. folio. *London.*

428. PRATT (John). A Collection of Anthems in [vocal] score, selected from the works of Handel, Haydn, Mozart, Clari, Leo, and Carissimi. folio. *London.*

These *Anthems* are an adaptation, to English words, of detached movements from the masses, &c., of the above-mentioned composers.

429. PRELLEUR (Peter) and MOZE. "Divine Melody, in twenty-four choice Hymns. The first fifteen were set to music, in two parts, by Mr. Prelleur, late Organist of Christ Church, Middlesex; the rest, chiefly by Mr. Moze, Organist, who hath also composed a Medius to every Hymn, and figured all the bass for the harpsichord or organ. To which is prefixed, one of the most copious and plain Introductions to Psalmody hitherto published." octavo. *London*, 1758.

430. PRING (Joseph). Twenty Anthems, in score.
folio. *London*, 1805.

431. PROCESSIONALE MONASTICUM pro omnibus sub regula Sancti Benedicti militantibus. octavo. *Paris*, 1687.

Presented to the Society by Mr. William Peacock.

432. PROSKE (Carl). Musica Divina, sive Thesaurus Concentuum Selectissorum omni Cultui Divino totius anni juxta ritum Sanctæ Ecclesiæ Catholicæ inserventium: ab excellentissimis superioris ævi Musicis numeris harmonias Compositorum. Quos e codicibus originalibus, tam editis quam ineditis, accuratissime in partitionem redactos ad instaurandum polyphoniam vere ecclesiasticam publice offert. Tomus I., Liber Missarum. Tomus II., Liber Motettorum. Tomus III., Psalmodiam, Magnificat, Hymnodiam, et Antiphonas. B. Mariæ, virg. complectens. Tomus IV., Liber Vespertinus. Photographic portrait of Proske.

quarto. *Ratisbon*, 1853-59-63.

433. PROSKE (Carl). The same, in separate parts.

quarto. *Ratisbon*, 1853-59-63.

434. PROSKE (Carl). Selectus Novus Missarum, præstantissimorum superioris ævi auctorum, juxta codices originales, tum manuscriptos tum impressos editarum. Tom. I. and II. (all yet published). quarto. *Ratisbon*, 1856-61.

435. PROSKE (Carl). The same, in separate parts.

quarto. *Ratisbon*, 1856-61.

436. PSALMODY. The Whole Book of Psalmes, collected into English Meeter, by Tho. Sternhold, John Hopkins, and others. Conferred with the Hebrew, with apt Notes to sing them withall. Black letter. small quarto. *London*, 1641.

This is bound with the Book of Common Prayer (temp. Car. I.), the title of which is wanting; but the Psalter has a separate title, bearing the date of 1639.

437. PSALMODY. Geistliche Seelen Musick; das ist: Geist und Grostreiche Gesang in allerley Anligen zu Trost und Erquickung Gottliebender Seelen. Aus unterschiedlichen Musicalischen Bucheren zu 3 und 4 Stimmen zusammen gesetzt, mit einem General Bass lieblichen Geigen Stimmen a 3, 4, 5 amnutigen einstimmigen Sing Weisen und Fugen.

octavo. *St. Galle*, 1727.

438. PSALMODY. "The Divine Companion; or, David's Harp New Tun'd. Being a Choice Collection of New and Easy Psalms, Hymns, and Anthems. Composed by the best Masters, and fitted for the use of those who already understand Mr. John Playford's Psalms in Three Parts. To be used in Churches

or Private Families, for their greater advancement of Divine Music." Fourth edition. Two Books in one volume.
octavo. *London*, 1722.

439. PSALMODY. Les Pseaumes de David, mis en Vers Francois, revus et approuvez par le Synode Walon des Provinces Unies.
24mo. *Amsterdam*, 1747.

Prefixed is the New Testament, in French (wanting the title).

440. PSALMODY. The same. "Nouvelle edition, tout en musique, avec la basse." octavo. *London*, 1757.

441. PSALMODY. Les Psaumes de David, à quatre parties, avec les Cantiques Sacrés, pour les principal Solennités des Chrétiens.
duodecimo. *Neufchatel*, 1843.

Presented to the Society by Mr. A. Jefferies.

442. PSALMODY. A Collection of Psalm and Hymn tunes. In score. [Published for the benefit of the Lock Hospital.]
oblong folio. *London.*

443. PSALMODY. Hymns, &c., used at the Magdalen Chapel. 3 books.
Psalms, &c., used at the Asylum for Female Orphans.
Hymns used at the City of London Lying-in Hospital.
Twelve Hymns, composed by R. Price.
The Harmony of Sion, selected by Francis Roome.
Fifty Single and Double Chants.
Bound in one volume. octavo. *London.*

444. PSALMODY. A Companion to the Magdalen Chapel, containing the Hymns, Psalms, Odes, and Anthems used there.
octavo. *London.*

Presented to the Society by Mr. A. Durlacher.

445. PSALMODY. Psalms, Hymns, and Anthems for the Foundling Chapel. In score. quarto. *London*, 1796.

446. PSALMODY. A Collection of Psalm tunes, in four parts.
octavo. *Printed by Michael Broome, Birmingham.*

Presented to the Society by Mr. R. W. Haynes.

447. PSALMODY. Harmonia Sacra; or, Divine and Moral Songs, with Hymns and Anthems by several eminent Masters, and an easy Introduction to Singing. In score.
small quarto. *London.*

448. PSALMODY.
A portion of a Collection of Psalms and Hymns (the title and pages 1 to 57 wanting).
The Transient and the Eternal, an ode by Andreas Romberg.

In vocal score, with arranged accompaniment by Vincent Novello. See also No. 689.

Divine Compassions, an ode composed by W. Bird. In vocal score.

Dr. Greene's anthem, "God is our hope," with arranged accompaniment by William Horsley.

Anthem, "By the Waters of Babylon," composed by Charles Hague. In full score. See also No. 224. *London* (1794?). Bound together. folio. *London.*

449. PSALMODY. The Office of Praise. An Anthem, Canticle and Hymn Book, with Words and Music on the same page. Composed and specially arranged for Public Worship. octavo. *London*, 1870.

Presented to the Society by Mr. A. Durlacher.

450. PURCELL (Henry). Sacred Music, edited by Vincent Novello; consisting of Services, Anthems, Chants, Hymns, Sacred Songs, &c., Canons, and Latin Pieces, in full score, with an arrangement for the organ, by the editor, subjoined; portrait and memoir of the composer, and fac-simile of his handwriting. 5 vols. folio. *London*, 1829-32.

451. PURCELL (Henry). Te Deum & Jubilate, for Voices and Instruments. Made for St Cecilia's Day, 1694. In full score. small folio. *London*, 1697.

Weldon's (John) Divine Harmony [Two Books. Frontispiece to the first.] is bound with this work. See Nos. 54, 398, 452, and 515, for other copies.

452. PURCELL (Henry). "Te Deum et Jubilate, for Voices and Instruments, perform'd before the Sons of the Clergy at the Cathedral Church of St. Paul, compos'd by the late Mr. Henry Purcel." In full score. folio. *Walsh, London.*

"Harmonia Sacra, or Select Anthems in Score for One, Two, and Three Voices, composed by the late Mr. Henry Purcell." folio. *London.*

Six Select Anthems in Score for Two and Three Voices, composed by Dr. Croft, Dr. Blow, Mr. Henry Purcell, and Jeremiah Clark. folio. *London.*

Weldon (John). Divine Harmony. The first book. (See also Nos. 54, 398, 451 and 515.)

Miscellanea Sacra; being a Select Collection of the Works of the most celebrated Composers of Vocal Music who flourished in Italy from the time of Pratensis to the time of Pergolesi

inclusive: adapted to the English language. In score. Numbers 1, 2, and 3 (being all that were published).

folio. *London*, 1776.

Bound in one volume.

453. RADCLIFFE (James). Church Music, consisting of Ten Anthems in score, a Collection of Chants, a Sanctus and Gloria in excelsis. In score. folio. *London.*

454. RAIMONDI (P.) Stabat Mater, a tre voci. In full score.

oblong folio. *Naples.*

Presented to the Society by the Rev. F. J. Stainforth.

455. RAVENSCROFT (Thomas), Mus. Bac. The Whole Booke of Psalmes: With the Hymnes Evangelicall and Songs Spirituall. Composed into 4 parts by Sundry Authors with severall Tunes as have been and are usually sung in England, Scotland, Wales, Germany, Italy, France, and the Netherlands: Never as yet before in one Volume published. Also, A briefe Abstract of the Prayse, Efficacie and Vertue of the Psalmes. Newly corrected and enlarged by.

octavo. *London*, 1633.

456. READING (John). "A Book of New Anthems, by John Reading, Organist of St. John's, Hackney, educated in the Chapple Royal, under the late famous Dr. John Blow." In score.

quarto. *London.*

457. RICCI (F. P.) Dies Iræ, a quattro, con sinfonia obligato. In full score. folio.

Presented to the Society by the Rev. F. J. Stainforth.

458. RIMBAULT (Edward F.), LL.D. Cathedral Music, consisting of services and anthems selected from the books of the different cathedrals, from the Aldrich, the Tudway, and the Fitzwilliam manuscript collections, and from the library in the Music School at Oxford. Now first printed in score, and edited, with an accompaniment for the organ, by. Vol. I.

folio. *London*, 1847.

This volume, which contains 15 services, is the only one published.

459. RIMBAULT (Edward F.), LL.D. Cathedral Chants of the XVI. XVII. and XVIII. centuries. Edited by.

quarto. *London*, 1844.

460. RIMBAULT (Edward F.), LL.D. The Order of Daily Service, with the musical notation, as used in the Abbey Church of St. Peter, Westminster. In score. Edited by.

small quarto. *London*, 1844.

461. ROBERTSON (J.) and CHAMBERS (J.) Harmonia Sacra. A selection of the most approved Psalm and Hymn tunes, principally in four parts. In score. 24mo. *Glasgow* [1802].

Presented to the Society by Mr. A. Durlacher.

462. RODGERS (James). Anthems, &c. See No. 207.

463. ROMBERG (Andreas). Hundert und Zehnte Psalm [Dixit Dominus]. In vocal score. Latin and German text. folio. *Leipsic.*

464. ROMBERG (Andreas). Te Deum Laudamus. In full score. folio. *Bonn et Cologne.*

Presented to the Society by Mr. Francis Deffell.

465. ROMBERG (Andreas). Te Deum Laudamus. In vocal score. folio. *London.*

466. ROMBERG (Andreas). Pater Noster, for three voices with orchestral accompaniment. In full score. oblong folio. *Hamburg.*

Bound with M. Haydn's Requiem and J. Haydn's Salve Regina.
Presented to the Society by Mr. J. A. Novello.

467. ROSSINI (Gioachino). Stabat Mater, for four voices. In full score. folio. *London and Paris.*

468. ROSSINI (Gioachino). The same. In vocal score. folio. *London.*

469. ROSSINI (Gioachino). The same, adapted to English words by W. Ball. In vocal score. folio. *London.*

470. ROSSINI (Gioachino). Messe Solennelle, a quatre voix, soli & chœurs. In vocal score. octavo. *London* [1869].

471. RUFFO (Vincenzo). I Sacri et Santi Salmi che si cantano a Compietta. Con un altra Compietta d'incerto auttore. Novamente composti & dati in luce, a quattro voci. In separate parts, bound in one volume. oblong quarto. *Venice*, 1568.

472. RUSSELL (James) Mus. Bac. "Rejoice in the Lord," Motett, composed and performed at Oxford for the degree of Bachelor in Music. In full score. folio. *London* [1863].

473. SALE (John Bernard). Psalms and Hymns for the service of the Church; being a Collection of tunes: to which are added, Chants for the Services and Responses to the Commandments, and a concise system of Chanting. The whole selected, adapted, composed, and arranged by. In score. quarto. *London*, 1837.

474. SCHAK (Benedetto). A Mass, for four voices and orchestral

accompaniments, composed by; with additions by Mozart. In vocal score, with an arrangement for the organ by Vincent Novello. folio. *London.*

Presented to the Society by the Rev. F. J. Stainforth.

475. SCHUBERT (Franz). Grosse Messe in Es, für Chor und Orchester. In full score. folio. *Leipsic*, 1865.

476. SERVICES AND ANTHEMS (A collection of), by various Composers. In score. Bound in 2 volumes. folio.

VOLUME I.

Service in C . . *Dr. Boyce.*
Service in G . . *Dr. Aldrich.*
Service in G . . *Dr. Cooke.*
(Te Deum, Jubilate, and Kyrie, only.)
Sanctus . . . *Brian.*

Anthems.

Seven Short Anthems . . . *Dr. Blow.*
Wherewithal . . *Dr. Boyce.*
Praise the Lord . *Dr. Hayes.*
Praise the Lord . *J. Clark.*
In Thee, O Lord *Weldon.*
I will sing of Thy power . . . *Dr. Greene.*
I have set God . *Goldwin.*
Awake up, my glory . . . *Wise.*
Keep, we beseech Thee . . . *Travers.*
I will arise . . *Creyghton.*
Almighty and everlasting God . *Gibbons.*
This is the record of John . . *Gibbons.*
Glorious and powerful God . . *Do.*
Remember, O Lord *Walmisley.*
(Dublin Prize Anthem.)
[Presented to the Society by the composer.]
By the waters . *Dr. Clarke.*
Service . . . . *J. T. Terry.*

Anthems.

Great God divine *W. Gardiner.*
Holy, Holy, Lord *Do.*
One thing have I desired . . . *Do.*
Thou art my King *J. L. Ellerton.*
Give ear, O Heavens . . . . *Lyon.*
Two Sanctuses . *Do.*
Twelve Chants . *F. Smee.*
[Presented to the Society by the composer.]
Sixty-seven Chants *E. Heathcote.*
Deus misereatur . *H. Giffin.*

VOLUME II.

Turn Thee again *K. J. Pye.*
(Gresham Prize Composition, No. 2.)
Out of the Deep. *E. J. Hopkins.*
(Gresham Prize Composition, No. 8.)
God is gone up . *Do.*
(Gresham Prize Composition, No. 10.)
Service in F . . *Sir J. L. Rogers.*
Service. . . . . *J. T. Terry.*
[Presented to the Society by Mr. E. Ford.]

Anthems.

By the waters . *Dr. Clarke.*
The Lord is King *Ellerton.*
O do well . . . *Ellerton.*
I am well pleased *Do.*
Thou art my King *Do.*
Praise the Lord . *Crosthwaite.*
The Queen shall rejoice . . . *Perry.*
Remember, O Lord *Walmisley.*
(Dublin Prize Anthem.)
[Presented to the Society by the composer.]
The Lord is merciful . . . . *C. Elsasser.*
Twelve Chants . *F. Smee.*
Sixty-seven Chants *E. Heathcote.*
Three Corales . *Luther.*

477. SHELL (Thomas). Twenty Psalms, composed by. In score. folio. *London.*

478. SMART (Henry). An Anthem ["I saw an Angel"] composed for the Tercentenary Commemoration of the Reformation. In vocal score. folio. *London.*

479. SMITH (B.) and PRELLEUR (Peter). "The Harmonious Companion, or the Psalm Singer's Magazine; being a different tune to each Psalm in four parts. Collected from Mr. Thomas Ravenscroft, and others. With several Tunes never before publish'd. Also several Hymns and Anthems." In score. octavo. *London,* 1732.

480. SMITH (John), Mus. Doc. Cathedral Music, composed by. In score. folio. *London,* 1837.

481. SMITH (John Stafford). Anthems, composed for the Choir Service of the Church of England. In score, with Notes in the autograph of the Composer. folio. *London,* 1793.

482. SPOHR (Louis). The 84th Psalm (Milton's version), "How lovely are Thy dwellings fair." In vocal score. folio. *London,* [1859].

Presented to the Society by Mr. Surman.

483. SPOHR (Louis). The 128th Psalm (Rev. C. B. Broadley's version), "O bless'd for ever." In vocal score. folio. *London* [1866].

484. SPOHR (Louis). Messe fuer fuenf solo stimmen und zwey fuenfstimmige choere. oblong folio. *Leipsic.*

Presented to the Society by Mr. Francis Deffell.

485. THE SAME. In separate parts. folio. *Leipsic.*

486. STEGGALL (Charles), Mus. Doc. "Rejoice in the Lord," Festival Anthem for voices and orchestra. In vocal score. folio. *London* [1854].

Three copies; one presented to the Society by Messrs. Ewer and Company.

487. STEPHANIS (Gaetano de). Messe a quattro voci. In separate parts; viz., canto, alto, tenor, basso, et organo. Bound in one volume, small quarto. *Venice,* 1700.

488. STEPHENS (John), Mus. Doc. Cathedral Music. See Boyce (William), Mus. Doc., No. 130.

489. STEVENSON (Sir John), Mus. Doc. Morning and Evening Services and Anthems, for the use of the Church of England, composed, with an accompaniment for the organ or pianoforte, by. In score. Portrait of the Composer. Two volumes. folio. *London,* 1825.

490. STÖRL (Johann Georg Christian). Neu-bezogenes Davidisches Harpfen und Psalter Spiel, oder; Neu-aufgesetztes vollstandiges nach der genauesten und reinesten Sing-und Schlag-Kunst Eingerichtetes Schlag-Gesang und Noten Buch.
oblong quarto. *Stuttgart*, 1744.
Presented to the Society by Mr. J. A. Novello.

491. STREET (Josiah). Anthems, in 2, 3, 4, and 6 parts, with a Hymn for Christmas Day, and the Chants at large; likewise a set of Psalm Tunes, in four parts. In score.
octavo. *London*, 1746.

492. TAILOUR (Robert). Sacred Hymns, consisting of Fifti select Psalms of David and others, Paraphrastically turned into English Verse [by Sir Edwin Sandys]. And by Robert Tailour set to be sung in Five parts, as also to the Viol, and Lute or Orpharion. Published for the use of such as delight in the exercise of Music in hir original honour.
quarto. *London*, 1615.

493. TALLIS (Thomas). The full Cathedral Service, as used on the Festivals and Saints' Days of the Church of England. Newly arranged by Thomas Oliphant. In score. folio. *London.*
In this arrangement music is adapted to the responses, &c. in the latter part of the Litany.

494. TALLIS (Thomas) and William Byrd. Cantiones, quæ ab argumento Sacræ vocantur, quinque et sex partium. In separate parts, in a case. oblong quarto. *London*, 1575.

495. THOMSON (George). Symphonia Angelica; or, a Collection of Anthems composed by Bird, Tallis, Bull, Mundy, Greene, Travers, and Kent. In score. folio. *London.*

496. TOMKINS (Thomas). Musica Deo Sacra & Ecclesiæ Anglicanæ; or Musick dedicated to the Honor and Service of God, and to the Use of Cathedral and other Churches of England, especially of the Chappel Royal of King Charles the First. In separate parts, viz., Medius, Contratenor, Tenor, Bassus, and Pars Organica. Five vols. small folio. *London*, 1668.
The Tenor part is deficient the last leaf or two.

497. TRAVERS (John). The Whole Book of Psalms, for one, two, three, four, and five voices, with a thorough-bass for the harpsichord. In score. Two volumes. folio. *London.*
The autograph of William Linley is on the title-pages.

498. TRAVERS (T. F.). A Selection of Anthems, Chants, Doxologies, &c., in four parts, with an arrangement for the organ or

pianoforte, for the use of the Churches in London in connection with the Established Church of Scotland.

octavo. *London.*

With the exception of three short Hymns, the whole of the pieces in this collection were written for the choral service of the Church of England.

499. TURLE (James). Single and Double Chants, composed for the use of the Choral Service of Westminster Abbey. In score.

octavo. *London.*

500. TURLE (James). The Psalter and Canticles, with appropriate Chants, ancient and modern. The Chants revised and edited by. small quarto. *London,* 1865.

Presented to the Society by Mr. R. H. Creswell.

501. URIO (Francesco Antonio). Te Deum. In full score. Edited by Dr. Friedrich Chrysander. large octavo. *Hamburg,* 1871.

Presented to the Society by the Editor.
(See a MS. score, No. 1,801.)

502. VAN BREE (J. B.). Four Masses, for three voices, with an accompaniment for the organ. In score.

folio. *Amsterdam & London,* 1837.

Presented to the Society by the Rev. F. J. Stainforth.

503. VERDELOT (Phillipo). Elletione de Motetti non piu stampata a quattro voci, di Verdelotto et de altri diversi eccelentissimi autori. Libro primo. In separate parts, bound in one volume. oblong quarto. *Venice,* 1549.

504. VERHULST (J. J. H.) Hymnus, "Clemens est Dominus," duplicis chori contentu orchestra comitante, redditus ab. Op. 12. In full score. folio. *Mayence.*

Presented to the Society by Mr. F. Deffell.

505. VITO (Padre). Stabat Mater. In full score.

folio. *London* [1783.]

Presented to the Society by the Rev. F. J. Stainforth.

506. VOGLER (Abate).

Missa de Quadragesima, per soprano, alto, tenore, e basso, con organo ad libitum. In score. *Offenbach.*
Missa pro Defunctis (Requiem). In full score. *Mainz.*
Te Deum, fur vier Singstimmen. In full score. *Offenbach.*
Laudate, fur sopran, mit chor. In full score. *Offenbach.*
Salve Regina, fur sopran, alt, tenor, und bass. In vocal score. *Offenbach.*

Serenissimæ Puerperæ Sacrum, Postquam impleti sunt. In full score. *Offenbach.*

Graduale, Veni Sancte Spiritus. In full score. *Offenbach.*

Bound in one volume. oblong folio.

507. WALMISLEY (Thomas Attwood), M.A., Mus. Doc. A Collection of Services and Anthems composed by. In score. folio. *London* [1857].

508. WALTERS (James). Eight Chants. In score. folio. *London.*

509. WARREN (Joseph). A Selection of Cathedral Chants by the old English Masters, arranged by. folio. *London*, 1840.

Presented to the Society by the Rev. F. J. Stainforth.

510. WEBBE (Samuel). Eight Anthems, in score, for the use of cathedrals and country choirs; and

Twelve Anthems, particularly adapted for families and small choral societies. In score. In one volume. folio. *London.*

Presented to the Society by the Rev. F. J. Stainforth.

511. WEBBE (Samuel). A Collection of Motetts, or Antiphons. In score. quarto. *London* [1792].

512. WEBBE (Samuel). A Collection of Masses (for the use of small choirs), composed by; with others by Ricci and Paxton. In vocal score. oblong octavo. *London* [1792].

513. WEBER (Carl Maria von). Mass in G. In vocal score, with an arrangement for the organ by W. H. Weiss. folio. *London.*

Presented to the Society by the Rev. F. J. Stainforth.

514. WEBER (Carl Maria von). Mass in E flat. In vocal score, with an accompaniment for the organ arranged by Vincent Novello. folio. *London* [1853].

515. WELDON (John). Divine Harmony. Six select Anthems for a voice alone with a Thorow-Bass for the Organ, Harpsicord or Arch-Lute. In score. Frontispiece representing the performance of Divine Service in the old chapel of Whitehall Palace. folio. *London.*

Divine Harmony. The 2d Collection, being select Anthems for a voice alone, as also some for 3 and 4 voices with a Thorough Bass for the Organ, Harpsicord or Arch-Lute, compos'd by several eminent authors [viz.: Dr. Blow, Jeremiah Clark, Dr. P. (Pepusch?), William Norris and John Goldwin]. In score. small folio. *London.*

For other copies of this work see Nos. 54, 398, 451, and 452.

516. WELLINGTON (Field-Marshal the Duke of). The Music performed at the Public Funeral of, in St. Paul's Cathedral [18 Nov., 1852]. Edited, and in part composed, by [Sir] John Goss. In score. folio. *London*, 1852.

The several Compositions are by Dr. Croft, Purcell, Handel, the Earl of Mornington, Mendelssohn, and Goss.
Presented to the Society by Sir John Goss.

517. WESLEY (Samuel Sebastian), Mus. Doc. Anthems. In score. folio. *London*, 1853.

518. WESLEY (Samuel Sebastian), Mus. Doc. A Morning and Evening Service in E. In score. folio. *London* [1863].

Presented to the Society by Mr. Martin Cawood.

519. WEST (Benjamin). Sacra Concerto; or, the Voice of Melody; containing an Introduction to the grounds of Music. Also, forty-one Psalm tunes and ten Anthems. In score. octavo. *London*, 1760.

520. WESTMORELAND (John Fane, eleventh Earl of). A Cathedral Service, composed when Lord Burghersh. In score. folio. *London.*

Anthem, "On the third day, in the morning," composed when Lord Burghersh. In score. folio. *London.*

521. WILLAERT (Adrian). I Sacri e Santi Salmi che si Cantano a Vespro e Compieta, con li suoi Hinni, Responsorii, et Benedicamus, composti a uno choro et a quatro voci. Novamente ristampato con la gionta di dui Magnificat. In separate parts bound in one volume. oblong quarto. *Venice*, 1565.

522. WILLAERT (Adrian). Musica Nova. Motetti. See No. 1119.

523. WINTER (Peter). Stabat Mater. Die Erlösung des menschen, Kantate fur 4 singstimmen mit begleitung des orchesters mit unterlegtem Stabat Mater als dem original text. In full score. folio. *Leipsic.*

Presented to the Society by Mr. Francis Deffell.

524. WISE (S.) Three Anthems. See No. 207.

525. WORGAN (John) Mus. Doc. "We will rejoice," Anthem composed for a General Thanksgiving for the success of the British arms. In score. folio. *London*, 1759.

Bound with Anthems by Buononcini, Battishill, &c.
Presented to the Society by Mr. J. A. Novello.

ORATORIOS.

526.

RNE (Thomas Augustine), Mus. Doc. Judith, an oratorio (the overture and songs only). In full score. folio. *London.*

For a complete score, see MS. music, No. 1807.

527. ARNOLD (George B.), Mus. Doc. Ahab, an oratorio, the words selected from the Holy Scriptures by the Rev. F. H. Arnold. In vocal score. folio. *London* [1864].

528. BACH (Carl Philipp Emanuel). Die Israeliten in der Wüste; ein oratorium. In full score. folio. *Hamburg*, 1775.

Die Auferstehung und Himmelfahrt Jesu, von Karl Wilhelm Rammler. In full score. folio. *Leipsic*, 1787.

529. BACH (John Christian). The favourite songs and the duett in the oratorio Gioas. In full score. folio. *London.*

Presented to the Society by the Rev. F. J. Stainforth.

530. BACH (Johann Sebastian). Grosse Passions Musick, nach dem Evangelium Johannis. In full score. Portrait of the composer. folio. *Berlin*, 1831.

Studio, osia Tre Sonate per il Violino Solo. folio. *Bonn.*

Twelve Chorals, arranged for four voices by George Kemp. In vocal score, with organ accompaniment. folio. *London.*

Bound in one volume with Eybler's Dritte Messe (see No. 196).

531. BACH (J. S.) Grosse Passions Musik, nach dem Evangelium Johannis. In vocal score. oblong folio. *Berlin.*

532. BACH (J. S.) Grosse Passions Musik, nach dem Evangelium Mattheus. In vocal score. folio. *Berlin.*

For a full score, see Bach Society's Publications (No. 42).

533. BARNETT (John). The Omnipresence of the Deity, an oratorio, written [? the words selected from a poem written] by Robert Montgomery. In vocal score. folio. *London.*

Presented to the Society by Mr. Bowley.

534. BARTHELEMON (F. H.) Selections from the oratorio of Jefte in Masfa, composed in 1776. Some portions in full score, and others in vocal score. A memoir of the composer is prefixed. folio. *London*, 1827.

Presented to the Society by the Rev. F. J. Stainforth.

535. BARTHOLOMEW (Ann S. Mounsey). The Nativity; a pastoral oratorio, the words written and compiled by W. Bartholomew. In vocal score. folio. *London* [1855].

536. BEETHOVEN (Ludwig van.) Christus am Oelberge, oratorium. In full score. folio. *Leipsic.*

Der Tod Jesu, Kantate, in Musik gesetzt von C. H. Graun. In full score. In one vol. folio. *Leipsic.*

537. BEETHOVEN (L. V.) Christ at the Mount of Olives, an oratorio. Newly-adapted to English words. In vocal score, with an accompaniment for the organ or pianoforte by Joseph Warren. folio. *London.*

538. BEETHOVEN (L. V.) The Mount of Olives, an oratorio. With English text by W. Bartholomew. In vocal score, with an arranged accompaniment by Sir H. R. Bishop. folio. *London.*

Presented to the Society by Mr. Bartholomew.

539. BEETHOVEN (L. V.) The Mount of Olives, an oratorio. The English version by Thomas Oliphant. In vocal score, with an accompaniment for the pianoforte by I. Moscheles. folio. *London.*

540. BEETHOVEN (L. V.) The Mount of Olives, an oratorio. A set of separate chorus parts (the text of Sir George Smart's edition). folio. *London.*

541. BEETHOVEN (L. V.) The same. A set of separate chorus parts. New edition. folio. *London.*

Presented to the Society by Messrs. Addison and Beale.

542. BENEDICT (Sir Julius). St. Peter, an oratorio. The words selected from the Holy Scriptures. In vocal score. octavo. *London* [1870].

Two copies, one presented to the Society by Mr. William Henry Husk, the other by Mr. A. Durlacher.

543. BEXFIELD (W. R.) Mus. Doc. Israel Restored, an oratorio, selected from the Holy Scriptures. In vocal score. folio. *London*, 1852.

544. BOYCE (William), Mus. Doc. Solomon, a serenata. In score, taken from the Canticles. folio. *London*, 1743.

Presented to the Society by Mr. Peters.

545. CHIPP (Edmund Thomas), Mus. Doc. Job, an oratorio. The words selected from the Old Testament. In vocal score. octavo. *London.*

546. CLARKE WHITFELD (John), Mus. Doc. The Crucifixion and the Resurrection, an oratorio. In vocal score. folio. *London.*

547. COSTA (Sir Michael). Eli, an oratorio. The words selected and written by William Bartholomew. In full score. folio. *London* [1857].

548. COSTA (Sir Michael). The same. In vocal score. folio. *London* [1856].

549. COSTA (Sir Michael). Naaman, an oratorio. Written by William Bartholomew. In full score. folio. *London* [1865].

550. COSTA (Sir Michael). The same. In vocal score. *London* [1865].

551. CROTCH (William), Mus. Doc. Palestine, an oratorio. The words selected from Rev. Reginald Heber. In vocal score. folio. *London.*

552. CROTCH (William), Mus. Doc. The same. Second edition. folio. *London*, 1839.

Presented to the Society by Messrs. Addison and Beale.

553. CROTCH (William), Mus. Doc. The same. A set of separate chorus parts. octavo. *London.*

Presented to the Society by Mr. Daniel Hill.

554. CUDMORE (Richard). The Martyr of Antioch, an oratorio. The words selected from the poem by the Rev. H. H. Milman. In vocal score. folio. *London.*

555. CUSINS (W. G.) Gideon, an oratorio. The words selected from the Bible by the Rev. F. H. Cusins, M.A. In vocal score. octavo. *London* [1871].

Two copies, one presented to the Society by Mr. A. Durlacher, the other by Messrs. Lamborn Cock and Co.

556. ELLERTON (John Lodge). Paradise Lost, an oratorio. The words selected from the works of Milton. In vocal score. folio. *London* [1857].

Presented to the Society by the composer.

557. ELVEY (Sir George J.) Mus. Doc. The Resurrection and Ascension, a sacred oratorio. In vocal score. folio. *London.*

Presented to the Society by the composer.

558. FAWCETT (John), Sen. Paradise, an oratorio. The words selected and composed by the Rev. Joseph Fletcher. In vocal score. folio. *London* [1853].

Presented to the Society by Mr. Joseph Hart.

559. GARDINER (William). Judah, a sacred oratorio, in score. Written, composed, and adapted to the works of Haydn, Mozart, and Beethoven, by. folio. *London.*

560. GILBERT (W. B.) St. John, an oratorio. In vocal score. folio. *London.*

561. GLOVER (William). Jerusalem, an oratorio. In vocal score. folio. *London.*

562. GLOVER (William). Emmanuel, an oratorio. In vocal score. folio. *London.*

563. GOLDSCHMIDT (Otto). Ruth, a sacred pastoral. The words selected from the Bible. Op. 20. In vocal score. *London* [1867].

564. GRAUN (Carl Heinrich). Der Tod Jesu, kantate. In full score. folio. *Leipsic.*

Presented to the Society by the Rev. F. J. Stainforth.

565. GRAUN (C. H.) The same. In vocal score. oblong folio. *Leipsic.*

Presented to the Society by Mr. H. Giffin.

566. GREATHEED (Rev. Samuel Stephenson), M.A. Enoch's Prophecy, an oratorio; the words from James Montgomery's poem, "The World before the Flood." In vocal score. folio. *London* [1854].

Presented to the Society by the composer.

567. HART (Charles). Omnipotence, an oratorio. In vocal score. folio. *London.*

568. HÄSER (A. F.) The Triumph of Faith; or, the First Crusade, A.D. 1097; an oratorio. The words translated from the German of Gustavus Moltke by William Ball. In vocal score. folio. *London.*

569. HAYDN (Joseph). Die Worte des Erlœsers am Kreuze. In full score. German and Italian text. oblong folio. *Leipsic.*

Presented to the Society by Mr. Vincent Novello.

570. HAYDN (Joseph). The same. In vocal score. German and Italian text. oblong folio. *Leipsic.*

571. HAYDN (Joseph). Passione, or Seven Last Words. In vocal score; with organ accompaniment by Vincent Novello. Italian text. folio. *London.*

572. HAYDN (Joseph). The same. A set of separate chorus parts, with English words, adapted by Henry Hudson, M.D. octavo. *London.*

573. HAYDN (Joseph). Die Schoepfung [The Creation], an oratorio. In full score. German and English text. *Vienna*, 1800.

574. HAYDN (Joseph). The Creation, an oratorio. In full score. English text. *London*, 1859.

575. HAYDN (Joseph). The Creation, an oratorio [in vocal score], compressed from the score by Muzio Clementi, and adapted to an improved translation by Samuel Webbe, Jun.
folio. *London.*
Presented to the Society by the Rev. F. J. Stainforth.

576. HAYDN (Joseph). The same. In vocal score, with arranged accompaniment by John Bishop. octavo. *London*, 1853.
Presented to the Society by Mr. R. Cocks.

577. HAYDN (Joseph). Die Jahreszeiten [The Seasons], nach Thomson. In full score. German and French text. Two vols. folio. *Leipsic.*
Presented to the Society by Mr. Vincent Novello.

578. HAYDN (Joseph). The Seasons, the words chiefly adapted from the Seasons of Thomson, by Edward Taylor, Gresham Professor of Music. In vocal score, with accompaniment for Pianoforte by W. H. Kearns. Four parts. folio. *London.*

579. HAYDN (Joseph). The Seasons. In vocal score.
octavo. *London* [1857].
Presented to the Society by Mr. J. A. Novello.

580. HEINZE (G. A.) Die Auferstehung, oratorium, dichtung von Henriette Heinze. Op. 42. In vocal score.
folio. *Amsterdam* [1863].
Presented to the Society by the composer.

581. HILES (Henry). The Patriarchs, an oratorio; the words selected chiefly from the Old Testament and the music composed by. In vocal score. folio. *London* [1866].

582. HILLER (Ferdinand), Mus. Doc. Die Zerstörung Jerusalem, oratorium, nach der Heiligen Schrift, von Dr. Steinheim. In full score. folio. *Leipsic.*

583. HILLER (Ferdinand), Mus. Doc. The same. In vocal score.
folio. *Leipsic.*

584. HILLER (Ferdinand), Mus. Doc. Saul, oratorium, gedichtet von Moritz Hartmann. In full score. folio. *Leipsic* [1859].

585. HILLER (Ferdinand), Mus. Doc. The same. In vocal score.
folio. *Leipsic* [1859].

586. HORN (Charles Edward). Daniel's Prediction; or, the Vision of Belshazzar; an oratorio, compiled and partly written by Charles H. Purday. In vocal score. folio. *London.*

587. HORSLEY (Charles Edward). David, a sacred oratorio; the words selected from the Holy Scriptures. folio. *London.*

588. HORSLEY (Charles Edward). Joseph, a sacred oratorio; the words selected from the Holy Scriptures. In vocal score.
folio. *London.*
Presented to the Society by Mr. John Black.

589. HORSLEY (Charles Edward). Gideon, a sacred lyrical oratorio; the words by the Rev. Archer Gurney. In vocal score.
quarto. *London*, 1860.

590. JACKSON (William), of Masham. Isaiah, an oratorio; the words chiefly selected from the Scriptures. In vocal score.
folio. *London.*

591. JOMELLI (Nicolo). La Passione di Nostro Signore Giesu Cristo, an oratorio by Metastasio. In full score. folio. *London.*
Two copies, one presented to the Society by the Rev. F. J. Stainforth.

592. KING (M. P.) The Intercession, an oratorio; the words selected from Milton's "Paradise Lost." In full score.
folio. *London*, 1817.
Presented to the Society by Messrs. Coventry and Hollier.

593. KING (M. P.) The same. Another copy, wanting the title, and with the first four and last three pages supplied in MS.
Presented to the Society by Mr. J. J. Hayman.

594. KLEIN (Bernard). Jeptha, oratorium. In vocal score.
oblong folio. *Berlin.*

595. KLEIN (Bernard). David, oratorium, von C. G. Körner. In vocal score. oblong folio. *Leipsic.*
Presented to the Society by the Rev. F. J. Stainforth.

596. LAKE (George). Daniel, an oratorio. In vocal score.
folio. *London*, 1852.

597. LESLIE (Henry). Immanuel, an oratorio; the words selected from the Holy Scriptures. In vocal score.
folio. *London* [1854].

598. LESLIE (Henry). Judith, a Biblical cantata, the words selected from the Holy Scriptures by Henry F. Chorley. In vocal score. folio. *London* [1858].

599. LE SUEUR (Jean François). Oratorio de Debbora. Latin text. In full score. folio. *Paris.*
Presented to the Society by the Rev. F. J. Stainforth.

600. LE SUEUR (J. F.) Deux Oratorios de la Passion. Latin text. In full score. folio. *Paris.*
Deuxième Messe Solennelle [including an offertory and another motett]. In full score; in one vol. folio. *Paris.*
Presented to the Society by the Rev. F. J. Stainforth.

601. LINDPAINTNER (Peter von). The Widow of Nain [Der Jungling von Nain, gedicht von Carl Gruneisen], oratorio. The English version by Desmond Ryan. In vocal score. folio. *London*, 1853.

602. LINWOOD (Mary). David's First Victory, an oratorio, written and composed by. In vocal score. folio. *London* [1840].

603. LOEWE (Dr. Carl.) Die Zerstörung von Jerusalem, oratorium, von C. Nicolai. In vocal score. Op. 30. oblong folio. *Leipsic.*
Presented to the Society by the Rev. F. J. Stainforth.

604. LOEWE (Dr. Carl.) Die Sieben Schlaefer, oratorium, gedichtet von Professor Ludwig Giesebrecht. Op. 46. In vocal score. folio. *Mainz.*
Presented to the Society by Mr. J. A. Novello.

605. LOEWE (Dr. Carl). Die Festzeiten, Geistliches oratorium. Op. 66. In vocal score. folio. *Mainz.*
Presented to the Society by the Rev. F. J. Stainforth.

606. MARX (Adolph Bernard). Mose, oratorium, aus der Heiligen Schrift. In full score. folio. *Leipsic.*

607. MARX (A. B.) The same. In vocal score. folio. *Leipsic.*

608. MEHUL (Etienne). Joseph, opera, paroles de M. Alexandre Duval. In full score. folio. *Paris.*

609. MEHUL (Etienne). The same. In vocal score. Portrait of the Composer. oblong folio. *Brunswick.*

610. MEHUL (Etienne). Joseph, ou Jacob et ses fils en Egipte. In vocal score. French and German words. oblong folio. *Bonn et Cologne.*
Presented to the Society by the Rev. F. J. Stainforth.

611. MEHUL (Etienne). The Overture, and eight vocal pieces, from Joseph and his Brethren. In vocal score, with English text. folio. *London.*

612. MENDELSSOHN BARTHOLDY (Felix). Paulus, oratorium, nach worten der Heiligen Schrift. In full score. German and English text. Portrait of the Composer. folio. *Bonn.*
On the fly-leaves are memoranda in the autographs of the composer and H. R. H. Prince Albert, the former referring to the Society's performances of this work in 1844, and the latter to that in 1845.

613. MENDELSSOHN BARTHOLDY (Felix). St. Paul, an oratorio; the words selected from the Holy Scriptures (the English version adapted by William Ball). In vocal score, with pianoforte accompaniment arranged by the composer. folio. *London.*

614. MENDELSSOHN BARTHOLDY (Felix). Athalia, von Racine (Musik für). In full score. French and German text. folio. *Leipsic.*

615. MENDELSSOHN BARTHOLDY (Felix). The Music to Racine's Athalie, with an English adaptation of the Lyrics by W. Bartholomew. In vocal score. folio. *London.*

616. MENDELSSOHN BARTHOLDY (Felix). Elias [Elijah], ein oratorium, nach worten des Alten Testaments. In full score. German and English text. folio. *Bonn.*

The title-page of the vocal score published in London, a copy of the English text, and a copy of the separate organ part written by the composer, are inserted. On the former is a memorandum in the composer's autograph, referring to the production of the oratorio in London, by the Sacred Harmonic Society under his direction, in April, 1847.

617. MENDELSSOHN BARTHOLDY (Felix). Elijah, an oratorio; the words selected from the Old Testament, the English version by William Bartholomew. In vocal score. Portrait of the composer. folio. *London.*

618. MENDELSSOHN BARTHOLDY (Felix). Recitative und Chöre aus dem unvollendeten oratorium, Christus. In full score. folio. *Leipsic.*

619. MENDELSSOHN BARTHOLDY (Felix). Recitatives, Trio, and Chorusses, composed for an oratorio entitled "Christus." In vocal score, with English text, by W. Bartholomew. folio. *London.*

Presented to the Society by the publishers, Messrs. Ewer and Co.

620. MOLIQUE (Bernhard). Abraham; an oratorio. In full score, English and German text. folio. *London* [1860].

621. MOLIQUE (Bernhard). The same. In vocal score. folio. *London*, 1860.

622. NEUKOMM (The Chevalier Sigismond). The Mount Sinai; or, the Ten Commandments, an oratorio, taken from the Holy Scriptures, translated from the German into English. In vocal score. folio. *London.*

623. NEUKOMM (The Chevalier Sigismond). David, an oratorio, by the Rev. John Webb, A.M. In vocal score. folio. *London.*

Presented to the Society by Mr. Bowley.

624. NEUKOMM (The Chevalier Sigismond). The same. In vocal score. A new edition. folio. *London* [1853].

In this edition, the first chorus, originally composed for four choirs, is adapted by the composer for two choirs.

625. NEUKOMM (The Chevalier Sigismond). The same. A set of separate chorus parts. folio. *London* [1853].

Presented (with the preceding) to the Society by Mr. J. A. Novello.

626. OUSELEY (Rev. Sir Frederick Arthur Gore) Bart. Mus. Doc. The Martyrdom of S. Polycarp; a sacred oratorio, in one act, written by the Rev. E. Stokes and the Rev. E. W. Kitchin. In full score. folio. *London* [1855].

Composed as the exercise on taking the degree of Doctor of Music, and performed at Oxford on that occasion.

627. OVERWEG (Carl). Die Todtenfeier; oratorium, text und musik von. Opus XVIII. In vocal score. folio. *Naumburg*, 1854.

628. PERRY (George). The Death of Abel, an oratorio; the words from the Holy Scriptures and Gesner's Poem. In vocal score. folio. *London.*

629. PERRY (George). The Fall of Jerusalem, an oratorio; the words chiefly selected from Professor Milman's Poem. In vocal score. A portrait of the composer is inserted. folio. *London*, 1834.

630. PIERSON (Henry Hugh). Jerusalem, an oratorio, selected from the Holy Scriptures by W. Sancroft Holmes. In vocal score. folio. *London*, 1852.

631. REINTHALER (Carl). Jephtha und seine Tochter; oratorium nach dem Alten Testament. In full score. German and English text. folio. *Leipsic.*

632. REINTHALER (Carl). Jephtha and his daughter, an oratorio, the words adapted from the Bible. In vocal score. folio. *London.*

633. REITER (Ernest). Das Neue Paradies; oratorium nach worten der Heiligen Schrift. In vocal score. German and English text. folio. *Basel.*

Presented to the Society by the composer.

634. RIES (Ferdinand). Die Könige in Israel, oratorium, gedichtet von Dr. W. Smets. In full score. folio. *Bonn.*

635. RIES (Ferdinand). The same. In vocal score. folio. *Bonn.*

636. RIES (Ferdinand). Der Sieg des Glaubens [The Triumph of Faith], oratorium von J. B. Rousseau. In vocal score. oblong folio. *Bonn.*

637. RIGHINI (Vincenzo). Gerusalemme Liberata, dramma. In vocal score. Italian and German text. oblong folio. *Leipsic.*

Two copies, one presented to the Society by the Rev. F. J. Stainforth.

638. RIPPON (J.) The Crucifixion, a sacred oratorio. In vocal score. folio. *London* (?).

639. ROLLE (Johann Heinrich). Sacred Musical Dramas by. In vocal score. Bound in two vols., oblong folio, containing:—

VOL. I.

Thirza und ihre Sohne. *Leipsic*, 1781.
Mehala, die Tochter Jephta. *Leipsic*, 1784.
Abraham auf Moria. *Leipsic*, 1785.

VOL. II.

David und Jonathan, eine Musikalisches Elegie. (quarto.) *Leipsic*, 1773.
Der Tod Abels. *Leipsic, n. d.*
Melida, ein Singspiel in drey Aufzugen von Sucro. *Leipsic*, 1785.
Gedor, oder, das Erwachen zum bessern Leben. *Leipsic*, 1787.

640. ROLLE (Johann Heinrich). Abraham auf Moria, ein musikalisches drama. In vocal score. oblong folio. *Leipsic*, 1785.
Presented to the Society by the Rev. F. J. Stainforth.

641. ROSSINI (Gioachino). Mosè in Egitto, oratorio, in tre atti. In vocal score. folio. *Paris.*
Presented to the Society by the Rev. F. J. Stainforth.

642. RUSSELL (William), Mus. Bac. Job, a sacred oratorio. In vocal score, with accompaniment arranged by Samuel Wesley. folio. *London.*
Presented to the Society by Mr. J. R. Burchett.

643. SCHNEIDER (Friedrich). Absalon, oratorium, von Adolf Bruggemann. In full score. folio. *Dessau.*
Presented to the Society by the Rev. F. J. Stainforth.

644. SCHNEIDER (Friedrich). Das Weltgericht, oratorium, von August Apel. In vocal score. folio. *Leipsic.*

645. SCHNEIDER (Friedrich). Die Sundfluth [The Deluge], oratorium, von E. von Groote. In vocal score. oblong folio. *Bonn.*

646. SCHNEIDER (Friedrich). The Deluge, an oratorio. Translated by Edward Taylor. A set of the separate choral parts. folio. *London.*
Presented to the Society by Professor Taylor.

647. SCHUBACK (Jacob). Die Junger zu Emaus [The Disciples at Emaus], Erster theil. folio. *Hamburg*, 1778.
Zweyter theil. folio. *Hamburg*, 1779.
Two copies, one presented to the Society by the Rev. F. J. Stainforth.

648. SCHULZ (J. A. P.) Chöre und Gesange zur Athalie von Racine. In vocal score. French and German text. oblong folio. *Kiel*, 1786.

649. SMITH (John Christopher). Rebecca, an oratorio (the overture and songs only). In full score. (Autograph of Dr. Kitchener on title-page;) and

Paradise Lost, an oratorio (the overture and songs only). In full score. In one vol. folio. *London.*

650. SOWINSKI (Albert). St. Adalbert, Martyr, an oratorio. In vocal score. French text. octavo. *Paris.*

Presented to the Society by Mr. J. A. Novello.

651. SPOHR (Louis). The Last Judgment, an oratorio, translated from the German by Edward Taylor. In vocal score, with accompaniment for the pianoforte by Ferdinand Spohr. folio. *London.*

For the full score, see MS. music No. 1,831.

652. SPOHR (Louis). The same; newly arranged by Vincent Novello. In vocal score. oblong quarto. *London.*

The text is different from the version by Professor Taylor usually performed.

653. SPOHR (Louis). The Crucifixion, an oratorio; the English version by Edward Taylor. In vocal score. folio. *London* [1836].

654. SPOHR (Louis). Calvary, an oratorio; the English version by Edward Taylor. In vocal score. folio. *London,* 1852.

This is the same as the preceding, the title only being altered. The composer's autograph is on the title-page.

For the full score of this oratorio, see MS. music, No. 1,832.

655. SPOHR (Louis). Der Fall Babylons, oratorium in zwei abtheilungen, nach dem Englischen des Prof. Taylor von Fr. Oetker. In full score. folio. *Leipsic.*

656. SPOHR (Louis). The Fall of Babylon, an oratorio; the English version by Edward Taylor. In vocal score. folio. *London,* 1842.

On the title-page is a memorandum, in the autograph of the composer, in reference to the performances of this oratorio by the Sacred Harmonic Society under his direction, on the 21st July, 1843, and 9th and 16th July, 1847.

657. STADLER (Maximilian). Die Befreyung von Jerusalem, oratorium, gedichtet von Heinrich und Matthæus von Collin, in musik gesetzt von. In full score. folio. *Vienna.*

658. STANLEY (John), Mus. Bac. Zimri, an oratorio (the overture and songs only). In full score. folio. *London.*

659. SULLIVAN (Arthur Seymour). The Prodigal Son, an oratorio; the words selected entirely from the Holy Scriptures. In vocal score. folio. *London* [1869].

660. WEINLIG (Christian Ehregott). Der Christ am Grabe Jesu, oratorium nach Berger. In vocal score.
oblong folio. *Dresden and Leipsic*, 1788.

661. WORGAN (John), Mus. Doc. Hannah, an oratorio (the songs only). In full score. folio. *London*, 1764.

SACRED ODES AND CANTATAS.

662.

BARBER (Robert). Thomson's Hymn to the Seasons. See No. 207.

663. BARTHOLOMEW (Ann S. Mounsey). Supplication and Thanksgiving, a sacred cantata, the words selected by W. Bartholomew. In vocal score.
folio. *London* [1864].

Presented to the Society by the composer.

664. BENEDICT (Sir Julius). The Legend of St. Cecilia, a cantata, The words by Henry F. Chorley. In vocal score.
quarto. *London* [1866].

665. BIEREY (Gottlieb Benedictus). Faith and Adoration, a sacred cantata, composed by; adapted to English words. In vocal score. folio. *London*.

Presented to the Society by Mr. J. A. Novello.

666. BIEREY (Gottlieb Benedictus). The same. In separate parts.
folio. *London*.

667. BISHOP (Sir Henry Rowley). The Seventh Day, a cantata from Milton's "Paradise Lost." In vocal score, with one set of separate chorus parts. folio. *London*.

668. CARISSIMI (Giacomo). Jonah, a sacred cantata. Adapted from the original Latin text by Henry Leslie. In vocal score.
octavo. *London* [1872].

Presented to the Society by Messrs. Lamborn Cock and Co.

669. GALLIARD (John Ernest). The Hymn of Adam and Eve, out of the Fifth Book of Milton's "Paradise Lost." In score. The Biographical sketch of the composer from "Rees' Cyclopædia" prefixed in MS. oblong folio. [*London*] 1728.

Presented to the Society by Mr. G. F. Bawtree.

670. GALLIARD (John Ernest). The same, with overture, accompaniments, and choruses, added by Benjamin Cooke, Mus. Doc. In full score. Dr. Cooke's autograph on the first page of the overture. folio. *London*, 1773.

671. GARBETT (R.) Hymn of the Seasons. In vocal score. oblong folio. *Boston* [*U.S.*], 1839.

Presented to the Society by Mr. W. W. Wilton.

672. GARDINER (William). Pope's Universal Prayer, adapted to compositions of Haydn, Mozart, and Beethoven, by. In vocal score. folio. *London.*

Presented to the Society by Mr. Gardiner.

673. GRIFFIN (C. E.) Ode to Charity. In vocal score. folio. *London.*

Presented to the Society by Mr. J. R. Burchett.

674. HART (Philip). The Morning Hymn, from the Fifth Book of Milton's Paradise Lost. In full score. folio. *London.*

675. HESSE (Adolph). "Von Leiden ist mein herz bedrängt," Cantate fur Sopran, Alt, Tenor, Bass und Orchester, gedichtet von Carlo. In full score. folio. *Berlin.*

Presented to the Society by Mr. J. A. Novello.

676. HIMMEL (F. H.) Vater Unser, von A. Mahlmann. In full score. folio. *Leipsic.*

677. HIMMEL (F. H.) The same. In vocal score. folio. *Leipsic.*

678. LIGUORO (S. Alphonsus Maria de). Cantata on the Passion of our Lord Jesus Christ; the words and music by. In vocal score. Portrait of the composer. folio. *London* [1860].

Presented to the Society by Mr. J. Philp.

679. MENDELSSOHN BARTHOLDY (Felix). A Hymn of Praise (Lobgesang), symphonia cantata. In full score. German and English text. folio. *London and Leipsic.*

680. MENDELSSOHN BARTHOLDY (Felix). The same. In vocal score. English text. folio. *London.*

681. MOZART (Wolfgang Amadeus). Davidde Penitente, cantata, a soprani e tenore concertante, con cori ed orchestra. In vocal score. Italian and German text. oblong folio. *Bonn and Cologne.*

682. MOZART (Wolfgang Amadeus). The same, with an English version selected from the Psalms, by R. Andrews. In vocal score. folio. *London.*

Two copies, one presented to the Society by Mr. Andrews.

683. NAUMANN (Joseph). The Pilgrims at the Holy Sepulchre, a cantata by Metastasio, prefaced by a Life of the composer, by Joseph Mainzer. In score. Italian and English text. folio. *London.*

Presented to the Society by Mr. L'Epine.

684. NEUKOMM (The Chevalier Sigismond). Hymn to God, a sacred cantata; the words by Saverio Mattei, translated by W. Ball. In vocal score. Italian and English text. folio. *London.*

685. NEUKOMM (The Chevalier Sigismond). Christ's Second Advent, a sacred cantata, the poetry by the Rev. H. H. Milman. In vocal score, with separate choral and instrumental parts, 21 in number. folio. *London.*

686. PIERSON (Henry Hugh). Salve Eternum, a Roman dirge, cantata for soli and chorus. Op. 30. In vocal score. folio. *London.*

Presented to the Society by Messrs. Ewer and Company.

687. ROBINSON (Mrs. Joseph). God is Love, a cantata, the words selected from the sacred poets and music composed by. In vocal score. folio. *London.*

Presented to the Society by the composer.

688. ROECKEL (Joseph L.) Ruth, a sacred cantata, written and compiled by George Wightwick. In vocal score. folio. *London* [1864].

Presented to the Society by the composer.

689. ROMBERG (Andreas). The Transient and the Eternal, an ode. In vocal score. folio. *London.*

For another copy, see No. 448.

690. SPOHR (Louis). Vater unser, von A. Mahlmann. [Known in England as The Christian's Prayer, See No. 691.] In full score. folio. *Berlin.*

691. SPOHR (Louis). The Christian's Prayer, a sacred cantata; the words translated from the German of A. Mahlmann by Edward Taylor. In vocal score, with pianoforte accompaniment by Vincent Novello. folio. *London.*

MISCELLANEOUS SACRED MUSIC.

692.

AMNER (John), Mus. Bac. Sacred Hymnes of 3, 4, 5 and 6 parts, for Voyces and Vyols; newly composed by. In separate parts, bound together. quarto. *London*, 1615.

693. ANSTEY (Thomas). Sacred Music, the words from the Bible and Milton's works, in solo, duet, trio, and quartett, with a Motet for the orchestra. In score. 2 vols. folio.

Presented to the Society by Miss Lyons.

694. BEETHOVEN (Ludwig Van). Six Sacred Songs for a single voice, composed, with an accompaniment for the pianoforte, by. folio. *London.*

695. BEETHOVEN (Ludwig Van). Songs of the Seasons, adapted to melodies by Beethoven by Josiah Pittman. folio. *London* [1856].

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696. BULL (John), Mus. Doc. A Prayer and Plain Chant, with obligato organ accompaniment. folio. *London*, 1843.

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697. CLARE (Edward). Dr. Watts' Divine and Moral Songs, composed and adapted to music from Handel, Haydn, Mozart, Beethoven, &c., by. In vocal score. octavo. *London* [1838].

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700. DERING (Richard). "Cantica Sacra, ad Duas & Tres Voces, composita cum Basso-continuo ad Organum. Authore, Ricardo Deringo." In separate parts; viz. Cantus primus, Cantus secundus, Bassus, et Bassus Continuus (the latter wanting the last leaf); bound in one volume.
small folio. *London*, 1662.

701. DERING (Richard). "Cantica Sacra, containing Hymns and Anthems for Two Voices to the Organ, both Latine and English. Composed by Mr. Richard Dering, Dr. Christoph. Gibbons, Dr. Benjamin Rogers, Mr. Matth. Locke, and others. The Second Sett." Two books, containing the Cantus and Bassus parts. (A third book, containing the Organ part, appears requisite to perfect the work.)
small folio. *London*, 1674.

702. "Harmonia Sacra; or, Divine Hymns and Dialogues: with a Thorow Bass for the Theorbo Lute, Bass Viol, Harpsichord, or Organ. Composed by the best Masters of the last and present age. The Words by several learned and pious persons." Two books in one volume.
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704. HARRIS (James). Sacred Music, consisting of portions of the Te Deum, Jubilate, the Psalms, and Milton's Hymn, &c., adapted to Music of Jomelli, Pergolesi, Perez, Martini, Beretti, Scolari, &c., by. Arranged and published by Joseph Corfe. In full score. Two volumes in one. folio. *London.*

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712. LATROBE (C. I.) Dies Iræ. Another edition. In vocal score. folio. *London*, 1813.

The Dawn of Glory: a Hymn on the Bliss of the Redeemed at the Last Day. In vocal score. folio. *London*, 1803.

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The composers who contributed to this work were William Byrd, Dr. John Bull, John Milton, John Dowland, John Ward, John Coperario, Orlando Gibbons, Thomas Lupo, Robert Jones, John Wilbye, Timolphus Thopul, Edmund Hooper, Thomas Forde, Francis Pilkington, Robert Johnson, Nathaniel Giles, Robert Kendersley, Martin Pearson, Alfonso Ferabosco, and Thomas Weelkes. Some of the compositions have parts for the lute, &c. in tableture.

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Miriam.
When my father and my mother.
The Lord is my Shepherd.
Praise ye the Lord.
As the hart panteth.
The Prophecy of Babylon.
Christ's Second Advent.
I cried unto the Lord.
Consolation.

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"Songs in the Opera call'd Arsinoe, Queen of Cyprus."

Written by Peter Motteux, and set by Thomas Clayton. Performed at Drury Lane, 1705.

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"Songs in the New Opera call'd Rosamond [written by Joseph Addison], as they are perform'd at the Theatre Royall [Drury Lane], composed by Mr. Tho. Clayton, 1707."

"Songs in the New Opera call'd the Temple of Love, compos'd by Signr. Gioseppe Fedelli Saggione."

Translated from the Italian by Peter Motteux, and performed at the Queen's Theatre in the Haymarket, 1706.

"Songs in the New Opera call'd Love's Triumph, as they are performed at the Queen's Theatre."

This was an adaptation by Peter Motteux, assisted by Charles Dieupart, of a pastoral opera written by Cardinal Ottoboni and set to music by Carlo Cesarini Giovanni, surnamed del Violone, and Francesco Gasparini. It was performed in 1708, partly in English and partly in Italian.

VOLUME III.

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"The Songs in the Necromancer, or Harlequin Dr. Faustus, as they were perform'd at the New Theatre in Lincoln's Inn Fields" [composed by John Ernest Galliard, 1723].

"Jupiter and Europa, a Masque of Songs as they were perform'd at the Theatre in Lincoln's Inn Fields" [composed by John Ernest Galliard and Cobston, 1723]. Two songs from Handel's opera Floridant, with English words adapted, are inserted.

"Songs in the New Opera call'd Thomyris [Queen of Scythia], collected out of the works of the most celebrated Italian Authors, viz.: Scarlatti,

Bononcini, and other great masters, perform'd at the Theatre Royall" [Drury Lane, 1707].

This piece was written by Peter Motteux. The recitatives (which are not included in the printed copy) were composed, and the necessary alterations in the music made, by Dr. Pepusch.

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Single Songs, &c.

Notes, in the composer's autograph, of the dates of publication, &c., are on several of the title-pages.

779. Bishop (Sir Henry Rowley). The Miller and his Men; a melo-drama by Isaac Pocock, composed by. In vocal score.
folio. *London* [1813].

Presented to the Society by Mr. E. Spencer.

780. Bishop (Sir Henry Rowley). Native Land; or, Return from Slavery; an opera, composed by, with selections from Zingarelli, Boieldieu, and Rossini. In vocal score.
folio. *London* [1824].

Presented to the Society by Mr. James Taylor.

781. Boieldieu (Adrien). Rose d'Amour; ou, Le Petit Chaperon Rouge, an opera. In full score. (Wanting the title-page.)
folio. *Paris.*

782. Boieldieu (Adrien). Jean de Paris, a comic opera. In vocal score. French and German text. oblong folio. *Mayence.*

783. BOYCE (William), Mus. Doc. The Chaplet, a musical entertainment. In full score. folio. *London* [1749].

Presented to the Society by Mr. G. F. Bawtree.
See also Nos. 812 and 1,209.

784. BRAHAM (John). English Operas, viz.:

The Americans (see MSS., No. 1,845).
The Devil's Bridge (see MSS., No. 1,846).
The English Fleet in 1342 (see No. 815).
False Alarms (see No. 815).
Family Quarrels (see No. 815).
Kais (see No. 815).
Out of Place (see No. 816).
Thirty Thousand (see No. 815).

785. BUONONCINI (Giovanni Antonio). Operas, viz.:

Calphurnia. Crispus. Muzio Scœvola. See No. 843.

786. BUSBY (Thomas), Mus. Doc. Joanna (Music in the Dramatic Romance of). See No. 815.

787. BUTLER (Thomas). The Widow of Delphi; a musical comedy. See No. 812.

788. CAMPRA (Andre). Hesione, Tragedie mise en Musique. In full score. oblong quarto. *Paris*, 1700.

789. CAREY (Henry). "All the Songs in the New Entertainment of Cephalus and Procris, with their Symphonies and Basses." folio. *London.*

"The Songs, Duett, and Dialogue in The Contrivances, with their Symphonies and Basses." The words and music by. folio. *London.*

"Nancy; or, The Parting Lovers. A Musical Interlude, with its Symphonies and Basses." The words and music by. *London*, 1740.

Lampe (John Frederick). "The Grand Concerto, Favourite Songs, Duetos, Trio and Chorus, in the New Masque, call'd The Sham Conjurer." In full score. folio. *London.*

See also No. 854.

Vanbrughe. "Mirth and Harmony, consisting of Vocal and Instrumental Musick as Songs and Ariets for One and Two Voices; and a Cantata; several of the songs on Diverting Subjects. The whole composed by Mr. Vanbrughe." folio. *London.*

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790. CARTER (Thomas). English Operas, viz.:

The Fair American (see No. 813).
Just in time (see No. 812).
The Milesian (see No. 814).
The Rival Candidates (see No. 812).

791. CHERUBINI (Louis). Lodoiska; comédie héroique par M. Fillette Loraux. In full score. folio. *Paris* [1791].

792. CHERUBINI (Louis). Eliza; ou, le Voyage aux Glaciers du Mont St. Bernard. Opera par Saint Cyr. In full score.
2 vols. folio. *Paris* [1794].

793. CHERUBINI (Louis). Anacreon; ou, L'Amour Fugitif. Opera ballet par le C. A. Mendoze. In full score.
2 vols. folio. *Paris* [1803].

794. CHERUBINI (Louis). Ali Baba; ou, les Quarante Voleurs [Ali Baba; oder, die Vierzig Räuber]. Opera. In vocal score. French and German text. Portrait of the composer.
folio. *Paris* [1833].

Presented to the Society by Mr. Francis Deffell.

This opera, the last brought out by Cherubini, was produced at the Grand Opera, Paris, on 22nd July, 1833. It is to a great extent a compilation; various pieces from former works, and, it is believed, nearly the whole of the music of an unfinished opera called Koukourgi, written about 1793, being embodied in it. At the time of its production the composer was 73 years of age.

795. CIAMPI (Vincenzo). Operas, viz.:

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Bertoldo (see No. 842).
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Il Negligenti (see No. 842).
Il Trionfo di Camilla (see No. 842).

796. CIMAROSA (Domenico). Il Matrimonio Segreto; an opera. In full score. 2 vols. folio. *Paris.*

797. CIMAROSA (Domenico). Gli Orazi e i Curiazi: opera seria del Signor Sografi. In full score. Italian and French text.
folio. *Paris.*

798. COCCHI (Gioachino). Operas, viz.:

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Issipile (see No. 842).
Semiramide (see No. 842).
Zenobia (see No. 842).

799. CONDELL (Henry). English Operas, viz.:

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Who Wins? (see No. 815).

800. CONFORTO (Nicolo). Antigono; an opera. See No. 842.

801. CORRI (Domenico). Operas, viz.:

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The Travellers (see No. 815).

802. CORRI (M. P.) The Mysterious Freebooter. See No. 816.

803. DAVY (John). English Operas, viz.:

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Woman's Will (see No. 815).

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805. DESMARESTS (Henry). Venus et Adonis; Tragedie mise en musique. In score. oblong quarto. *Paris*, 1697.

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Comic Operas, produced in 1766 and 1767.

Gli Stravaganti.		La Buona Figliuola Maritata . . .	*Piccinni.*
La Buona Figliuola	*Piccinni.*	La Schiava . . .	*Do.*

VOLUME VIII.

Comic Operas, produced in 1768 and 1769.

La {Moglie / Sposa} Fedele	*Alessandri.*	Il Re alla Caccia .	*Alessandri.*
I Viaggiatori Ridicoli	*Guglielmi.*	Nanetta e Lubino .	*Pugnani.*
Le Donne Vendicate	*Piccinni.*	Le Contadine Bizzarre	*Piccinni.*

VOLUME IX.

Comic Operas, produced between 1770 and 1775.

Il Desertore . . .	*Guglielmi.*	Il Carnovale di Venezia	*Guglielmi.*
Le Vicende della Sorte	(*Pasticcio.*)	La Donna di Spirito	(*Pasticcio.*)
Gl' Uccellatori.		La Sposa Fedele .	*Do.*
Le Pazzie d'Orlando	*Guglielmi.*		

843. ITALIAN OPERAS. Songs in the following Operas. In full score. folio. *London.*

Cyrus . . .	*Attilio Ariosti.*	Crispus	*Buononcini.*
Muzio Scævola	*Buononcini, Ariosti, and Handel.*	Calphurnia . . .	*Ditto.*

844. ITALIAN OPERAS. Songs in the following Operas. In full score. folio. *London.*

Arbaces	(*Pasticcio?*).	Ariadne	*Handel.*
Ariadne	*Porpora.*	Polypheme . . .	*Porpora.*

845. ITALIAN OPERA. Songs in the Opera of Crœsus. [A pasticcio produced at the Opera House in the Haymarket in 1714.] In full score. folio. *London* [1714].

846. JACKSON (William), of Exeter. The Lord of the Manor. See No. 813.

847. JOMELLI (Nicolo). Olimpiade; opera. In full score. oblong folio. *Stuttgart*, 1783.

848. JOMELLI (Nicolo). Attilio Regolo. See No. 842.

849. KELLY (Michael). Pizarro, a play (The music of), composed and selected by. In vocal score. folio. *London* [1798].

The Siege of St. Quintin, or, Spanish Heroism; a drama; the glee and march composed by H. R. Bishop, the overture and rest of the music composed and selected by James Hook. In vocal score. folio. *London* [1808].

The Overture, songs, duet, and trio in the opera of Narensky, composed by William Reeve. In vocal score. folio. *London* [1814].

The Illustrious Stranger; an operatic farce, by James Kenney, composed and arranged by I. Nathan. In vocal score. folio. *London* [1827].

In one volume.

850. KELLY (Michael). Musical Pieces, viz.

Adelmorn the Outlaw (see No. 816).	The Hero of the North (see No. 815).
Blue Beard (see No. 812).	A House to be Sold (see No. 815).
The Castle Spectre (see No. 816).	Of Age To-morrow (see No. 815).
Feudal Times (see No. 812).	One o'Clock (see No. 815).
The Forty Thieves (see No. 815).	

851. KING (M. P.) English Operas and other Musical Pieces, viz.

The Americans (see No. 1845). | One o'Clock (see No. 815).
False Alarms (see No. 815). | Up All Night (See No. 815).

852. LAMPE (John Frederick). Songs and Duettos in the burlesque opera called "The Dragon of Wantley." In full score. folio. *London*, 1738.

853. LAMPE (John Frederick). Songs and Duettos in the burlesque opera called "Margery," being a sequel to "The Dragon of Wantley." In full score. large quarto. *London*, 1739.

854. LAMPE (John Frederick). The Grand Chorus as perform'd in the Representation of The Coronation at the Theatre royal in Covent Garden. In full score. folio. *London*.

Wit musically embellish'd. Being a collection of forty new English Ballads, set to musick by. folio. *London*.

855. LAMPE (John Frederick). Pyramus and Thisbe. See No. 1209.
The Sham Conjurer. See Nos. 789 and 1209.

856. LAMPUGNANI (Giovanni Battista). The favourite songs in the opera called "Alexander in India." In full score;

Galuppi (Baldassaro). The favourite songs in the opera called "Antigono." In full score; and

A Cantata and English Songs, set to musick by Dr. Greene. Book II. In score. In one vol. folio. *London*.

857. LAMPUGNANI (G. B.) Siroe, Opera. See No. 842.

858. LOCK (Matthew). "The English Opera; or, the Vocal Musick in 'Psyche,' with the Instrumental therein intermix'd; to which is adjoyned the Instrumental Musick in 'The Tempest.'" In full score. quarto. *London*, 1675.

859. LOCK (Matthew). The music introduced into Shakspere's tragedy of Macbeth. In full score, with accompaniment for pianoforte by E. J. Loder; to which is prefixed an historical account of the music, by E. F. Rimbault, LL.D. folio. *London*.

Presented to the Society by Mr. W. O. Mitchell.

The same. In vocal score, with arranged accompaniment by Dr. Clarke. folio. *London*.

The music for the Witches' scene, in Middleton's comedy of "The Witch," (as printed in Stafford Smith's "Musica Antiqua,") is prefixed to this edition.

The same; in separate vocal parts, edited by G. F. Harris. folio. *London*.

Presented to the Society by Mr. Ransford.

Praise God on high, a sacred cantata, adapted to the music

composed by Matthew Lock for the tragedy of Macbeth. In vocal score. folio. *London.*

Presented to the Society by Mr. Ransford.

860. LULLY (Jean Baptiste). Amadis, tragédie en musique. In full score. folio. *Paris*, 1684.

861. LULLY (Jean Baptiste). Armide, tragédie, mise en musique. In full score. folio. *Paris*, 1686.

862. LULLY (Jean Baptiste). Acis et Galatée, pastoral heroique, mise en musique. In full score. folio. *Paris*, 1686.

Presented to the Society by Mr. Victor Schoelcher.

863. LULLY (Jean Baptiste) and P. COLLASSE. Achille et Polixene, tragédie mise en musique, le premier Acte par feu Monsieur de Lully; le Prologue et les quatre autres Actes, par Monsieur Collasse. In full score. quarto. *Amsterdam*, 1688.

864. MACFARREN (George Alexander). The Sleeper Awakened, a serenata, written by John Oxenford. In vocal score. folio. *London*, 1851.

865. MACFARREN (G. A.) Robin Hood, opera written by John Oxenford. In vocal score. folio. *London* [1860].

866. MACFARREN (G. A.) Freya's Gift, an allegorical masque in honour of the marriage of the Prince of Wales, written by John Oxenford. In vocal score. folio. *London* [1863].

Presented to the Society by Dr. Rimbault.

867. MARSCHNER (Heinrich). Der Templer und die Jüdin, grosse romantische oper, von W. A. Wohlbrück. In vocal score. oblong folio. *Leipsic.*

Presented to the Society by Mr. Robert Bowley.

868. MARTINI (Giovanni P. E.) Henry IV. drame lyrique. In full score. *Paris* [1774]

869. MAZZINGHI (Joseph). English Operas, viz.

The Blind Girl (see No. 815).
The Exile (see No. 815).
The Magician no conjuror (see No. 813).
Paul and Virginia (see No. 816).
Ramah Droog (see No. 815).
The Turnpike Gate (see No. 815).
The Wife of two husbands (see No. 815).

870. MEHUL (Etienne). Une Folie, opéra en deux actes. In full score. folio. *Paris.*

La Tempesta, coro coll' accompagnamento dell' orchestra, composta da Giuseppe Haydn. In full score. Italian and German text. folio. *Leipsic.*

871. MENDELSSOHN BARTHOLDY (Felix). Heimkehr aus der Fremde, leiderspeil, in einem akt. [Known in England as "Son and Stranger."] In full score. oblong folio. *Leipsic.*

872. MENDELSSOHN BARTHOLDY (Felix). Son and Stranger, an operetta; the English text freely adapted from the German of C. Klingemann, by Henry F. Chorley. In vocal score. folio. *London.*

873. MENDELSSOHN BARTHOLDY (Felix). Ein Sommernachtstraum, von Shakespeare. In full score. folio. *Leipsic.*

874. MENDELSSOHN BARTHOLDY (Felix). The music to Shakspere's "Midsummer Night's Dream." In vocal score. [This edition does not include the overture.] folio. *London.*

875. MENDELSSOHN BARTHOLDY (Felix). Chorusses of Sophocles' Antigone; the English version by W. Bartholomew. In vocal score. Autographs of Charles Kemble, George Bartley, and W. Bartholomew. folio. *London.*

Presented to the Society by Mr. Thomas Brewer.

The music to Œdipus at Colonos. In vocal score. English text by W. Bartholomew. folio. *London.*

In one volume.

876. MENDELSSOHN BARTHOLDY (Felix). Œdipus in Kolonos, des Sophocles. In full score. German and English text. folio. *Leipsic.*

877. MENDELSSOHN BARTHOLDY (Felix). Finale des ersten aktes aus der unvollendeten oper, Loreley, gedichtet von E. Geibel. In full score. folio. *Leipsic.*

878. MENDELSSOHN BARTHOLDY (Felix). A Finale to the unfinished opera, Loreley; the English version by W. Bartholomew. In vocal score. folio. *London.*

879. MEYERBEER (Giacomo). Il Crociato in Egitto, opera. In score. Portrait of the composer. folio. *Paris.*

880. MEYERBEER (G.) Robert le Diable, opera. In vocal score. folio. *Paris.*

881. MEYERBEER (G.) Les Huguenots, opera, par Eugené Scribe. In vocal score. folio. *Paris.*

Presented to the Society by Miss E. King.

882. MEYERBEER (G.) Gli Ugonotti [Les Huguenots], opera. In vocal score. Italian text. folio. *London.*

This is the version produced at the Royal Italian Opera.

883. MEYERBEER (G.) Le Prophète. In vocal score. French text. folio. *Paris.*

884. MOZART (Wolfgang Amadeus). Zaide, oper. In vocal score. German and Italian text. oblong folio. *Offenbach.*

885. MOZART (W. A.) La Clemenza di Tito, opera seria. In vocal score. Italian and German text. oblong folio. *Leipsic.*

886. MOZART (W. A.) Il Flauto Magico (Die Zauberflote), an opera. Vocal score. Italian and German text; and
La Clemenza di Tito. Vocal score. Italian and German text. In one volume. oblong folio. *Leipsic.*

887. MOZART (W. A.) The Magic Flute (Die Zauberflote), an opera. In vocal score. English and German text. quarto. *London.*

888. MOZART (W. A.) Der Schauspieldirector; a comic operetta. In vocal score. oblong folio. *Leipsic.*
Auswahl der vorzuglichsten arien und gesange aus der komischen oper, Die Gartnerinn aus Liebe, im Clavierauszug von W. A. Mozart. oblong folio. *Leipsic.*
Symphony in E flat, arranged as duett for pianoforte. oblong folio. *Leipsic.*

889. MOZART (W. A.) Die Entfuhrung aus dem Serail (L'Enlèvement du Serail), opera. In full score. German and French text. folio. *Bonn.*

890. MOZART (W. A.) L'Enlèvement du Serail, opera. In vocal score. German and French text. oblong folio. *Bonn.*
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891. MOZART (W. A.) Il Seraglio, an opera. In vocal score. Italian and German text. (The unaccompanied recitatives omitted.) folio. *Paris.*
Idomeneo, Rè di Creta, an opera. In vocal score. Italian and German text. (The unaccompanied recitatives omitted.) In one volume. folio. *Paris.*

892. MOZART (W. A.) Idomeneo, Rè di Creta, osia Ilia e Idamante, dramma eroico. In full score. folio. *Bonn.*

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902. NATHAN (I.) The Illustrious Stranger. See No. 849.

903. PAER (Ferdinand). Achille, opéra. In vocal score. Italian and French text. folio. *Paris.*

904. PAER (Ferdinand). Sargino, ossia L'Allievo dell' Amor, dramma eroicomico. In vocal score. Italian and German text. oblong folio. *Leipsic.*

905. PAER (Ferdinand), Agnèse, dramma semiserio. In vocal score. Italian and German text. oblong folio. *Leipsic.*

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906. PAESIELLO (Giovanni). Le Roi Theodore à Venice, opera. In full score (wanting the title-page). folio. *Paris* (?)

907. PAESIELLO (Giovanni). La Serva Padrona. See No. 990.

908. PARADIES (Pietro Domenico). Operas, viz.

La Forza d'Amore. Phaeton. See No. 842.

909. PEPUSCH (John Christopher), Mus. Doc. "The Songs and Symphonies in the Masque of Venus and Adonis." In full score. folio. *London*, [1715].

See a manuscript score of the entire work, No. 1859.

910. PEPUSCH (John Christopher), Mus. Doc. "An Entertainment of Musick call'd The Union of the Three Sister Arts, as it is perform'd at the Theatre in Lincoln's Inn Fields for St. Cecilia's day, 1723." In full score. folio. *London*, 1723.

Presented to the Society by Mr. William Henry Husk.

911. PEPUSCH (John Christopher), Mus. Doc. The Beggar's Opera, written by Mr. Gay. Third edition, with the Ouverture in score, the Songs, and the Basses (the Ouverture and Basses composed by Dr. Pepusch), curiously engraved on copper-plates; and

Polly, an opera, being the Second Part of "The Beggar's Opera," written by Mr. Gay. [The songs, with their basses, are engraven in the same manner as the former]. In one volume. quarto. *London*, 1729.

912. PICCINNI (Nicola). Roland, opéra, mis en musique par. In full score. Autograph of the composer on title-page. Bound in 3 vols. folio. *Paris* [1778].

913. PICCINNI (Nicola). Atys, tragédie lyrique; paroles de Quinault. In full score. Autograph of the composer on title-page. folio. *Paris.*

914. PICCINNI (Nicola). Didon, tragédie lyrique. In full score. folio. *Paris* [1783?].

915. PICCINNI (Nicola). Operas, viz.

La Buona Figliuola.
La Buona Figliuola Maritata.
Le Contadine Bizzarre.
Le Donne Vendicate.
La Schiava.

See No. 842.

916. PORPORA (Nicola). Operas, viz.

Ariadne. Polypheme. See No. 844.

917. PRELLEUR (Peter). The Songs and Duets in Baucis and Philemon. As they are now perform'd at the New Wells in Goodman's Fields. To which is prefix'd The Overture in Score. In full score. folio. *London.*

918. PUGNANI (Gaetano). Nanetta e Lubino. See No. 842.

919. PURCELL (Daniel). The Single Songs with the Dialogue in the New Opera call'd Brutus of Alba, or Augusta's Triumph. small folio. *London*, 1696.

920. PURCELL (Daniel) and Jeremiah CLARK. The World in the Moon. See Nos. 934 and 1368.

921. PURCELL (Henry). "Theodosius; or, The Force of Love; a tragedy, acted by their royal Highnesses' servants at the Duke's Theatre. Written by Nat. Lee. With the Musick betwixt the Acts." quarto. *London*, 1680.

This piece is bound up with the following Plays; viz., Elvira [by Lord Digby?], 1667; The Roman Empress, by William Joyner, 1671; The Old Troop, by John Lacy, 1672; Sophonisba, by Nat. Lee, 1676; Don Carlos, by Thomas Otway, 1676; Mithridates, by Nat. Lee, 1678; The Conquest of Granada, by John Dryden (two parts, the title to the first part wanting), with the two Essays, "Of Heroique Plays," and "On the Dramatique Poetry of the last Age" (the latter wanting the last leaf), 1672; and The Loyal General, by N. Tate, 1680.

922. PURCELL (Henry). "A Fool's Preferment; or, The Three Dukes of Dunstable; a comedy, as it was acted at the Queen's Theatre, in Dorset Garden, by their Majesties' servants. Written by Mr. D'Urfey. Together with all the Songs and Notes to 'em, Excellently composed by Mr. Henry Purcell, 1688." quarto. *London*, 1688.

923. PURCELL (Henry). Amphitryon; or, the Two Sosias, a comedy, written by Mr. Dryden; to which is added the Musick of the Songs composed by. quarto. *London*, 1690.

924. PURCELL (Henry). Amphitryon. The music only.

925. PURCELL (Henry). "The Vocal and Instrumental Musick of The Prophetess, or the History of Dioclesian." In full score. (Two copies.) folio. *London*, 1691.

926. PURCELL (Henry). "The Songs to the New Play of Don Quixote, as they are sung at the Queen's Theatre in Dorset Garden. Part the First. Sett by the most eminent Masters of the Age [Henry Purcell and John Eccles]. All written by Mr. D'Urfey." small folio. *London*, 1694.

The same. Part the Second. [Set by Henry Purcell, John Eccles and Colonel Pack.] small folio, *London*, 1694.

"New Songs in the Third Part of the Comical History of Don Quixote, written by Mr. D'Urfey, and sung at the Theatre Royal. With other New Songs by Mr. D'Urfey. Being the last piece set to Musick by the late famous Mr. Henry Purcell, and by Mr. Courtiville, Mr. Akeroyde and other eminent Masters of the Age. Engraved on copper plates." small folio. *London*, 1696.

Bound in one volume. For other copies, see No. 934.

927. PURCELL (Henry), and Dr. Arne. "The Songs, Airs, Duetts, and Choruses, in the Masque of King Arthur." Chiefly in full score. folio. *London.*

928. PURCELL (Henry). King Arthur. See No. 46.

929. PURCELL (Henry). Music in Bonduca. See No. 46.

930. PURCELL (Henry). The Indian Queen. See Nos. 934, 1368 and 1413.

931. PURCELL (Henry). Masque in Œdipus. See No. 1413.

932. PURCELL (Henry). The Tempest. See No. 1413.

933. PURCELL (Henry). Dido and Eneas. See No. 46.

934. PURCELL (Henry). "Some select Songs, as they are sung in the 'Fairy Queen.'" Printed for the Author. small folio. *London*, 1692.

"The Dialogue in the last Opera called the 'Fairy Queen.'"

PURCELL (Henry), and others. "The Songs to the New Play of 'Don Quixote.' The three parts. (The first wanting the prologue and epilogue, and the second and third the titles.) small folio. *London*, 1694-1696.

See No. 926.

PURCELL (Henry). The Songs in the 'Indian Queen,' as it is now composed into an Opera. (Wanting the title).

London, 1695.

See also No. 1368.

PURCELL (Daniel). "A Masque in the Fifth Act of the 'Indian Queen,'" and two Songs in 'The She Gallants.'

[This is the Fifth Book of "Deliciæ Musicæ," wanting the title-page, table of contents, and the last leaf. See No. 1257.]

ECCLES (John), and Godfrey Finger. The Songs in the 'Sham Doctor.' (Wanting the title.)

CHURCH (John), Richard. Leveridge, &c. Several Songs, apparently in some Dramatic Piece. (The title wanting.)

ECCLES (John). Songs in "Love's a Jest." (Wanting the title.)

PURCELL (Daniel), and Jeremiah Clark. Single Songs in the Opera of "The World in the Moon." (Wanting title.)

Bound together, with blank leaves inserted, for the purpose of supplying the deficient titles in MS.

935. REEVE (William). The Overture, Favourite Songs, and Finale to the musical entertainment of Tippoo Saib. In vocal score. folio. *London* [1791].

The Overture, Favourite Songs, Duets, and Chorusses in the grand pantomime ballet of Oscar and Malvina. In vocal score. folio. *London* [1791].

936. REEVE (William). English Operas, viz.

The Blind Girl (see No. 815).
The Caravan (see No. 815).
Family Quarrels (see No. 815).
Kais (see No. 815).
Narensky (see No. 849).
Orpheus and Eurydice (see No. 813).
Out of Place (see No. 816).
Paul and Virginia (see No. 816).
Ramah Droog (see No. 815).
Thirty Thousand (see No. 815).
The Turnpike Gate (see No. 815).
The White Plume (see No. 815).

937. RIGHINI (Vincenzo). Armida, dramma. In vocal score. Italian and German text. oblong folio. *Leipsic.*

*938. ROOKE (William Michael). Amilie, or the Love Test; an opera by J. T. Haines. In vocal score. Lithographic portraits of the principal vocalists engaged in the early representations of the opera are inserted. folio. *London* [1838].

939. ROSSINI (Gioachino). L'Inganno Fortunato, opera semi seria. In vocal score. folio. *Paris* [1812].

940. ROSSINI (G.). L'Italiana in Algieri, opera comica. In vocal score. Italian and German text. oblong folio. *Mainz* [1813].

941. ROSSINI (G.) Sigismondo, opera seria. In vocal score. folio. *Paris* [1814].

942. ROSSINI (G.) Il Turco in Italia, opera buffa. In vocal score. folio. *Paris* [1814].

943. ROSSINI (G.) Elizabetta, Regina d'Inghilterra, opera. In vocal score. Italian and German text. oblong folio. *Leipsic* [1815].

944. ROSSINI (G.) Otello, osia L'Africano in Venezia, opera. In vocal score. Italian and German text. *Leipsic* [1816].

Tancredi, melodramma eroico. In vocal score. Italian and German text. In one volume. oblong folio. *Leipsic* [1813].

945. ROSSINI (G.) Il Barbière di Siviglia, an opera. In full score. French text. folio. *Paris* [1816].

946. ROSSINI (G.) The same. In vocal score. Italian text. folio. *Paris* [1816].

947. ROSSINI (G.) La Gazza Ladra, opera. In vocal score. folio. *Paris* [1817].

948. ROSSINI (G.) Armida, opera semi seria. In vocal score. Portrait. folio. *Paris* [1817].

949. ROSSINI (G.) La Cenerentola, opera buffa. In vocal score. folio. *Paris* [1817].

950. ROSSINI (G.) Ricciardo e Zoraide, grand opera. In vocal score. oblong folio. *Milan* [1818].

951. ROSSINI (G.) La Donna del Lago, melodramma. In vocal score. Italian and German text. oblong folio. *Leipsic* [1819.]

952. ROSSINI (G.) Maometto II., grand opera seria. In vocal score. oblong folio. *Milan* [1820].

953. ROSSINI (G.) Matilde di Sabran, osia, Corradino, opera semi seria. In vocal score. folio. *Paris* [1821].

954. ROSSINI (G.) Zelmira, opera seria. In vocal score. oblong folio. *Vienna* [1822].

955. ROSSINI (G.) Semiramide, opera. In vocal score. Two vols. folio. *Paris* [1823].

956. ROSSINI (G.) Semiramide, melodramma tragico. In vocal score. Two volumes. oblong folio. *Vienna* [1823].

957. ROSSINI (G.) Moise, opera [Altered from the oratorio, Mose in Egitto, see No. 641]. In full score. *Paris* [1827].

958. ROSSINI (G.) Guillaume Tell, opera en quatre actes, paroles de M.M. Jouy et Hypolite Bis. In full score. Two volumes. folio. *Paris* [1829].

See also Manuscripts, No. 1868.

N. B. The dates above affixed to Rossini's operas are those of their production.

959. ROUSSEAU (Jean Jacques). Le Devin du Village. Intermède. In full score. folio. *Paris* [1753 ?]

960. RUSH (George). English Operas, viz.

The Capricious Lovers. The Royal Shepherd. See No. 812.

961. SACCHINI (Antonio). Renaud, tragédie lyrique. In full score. folio. *Paris.*

962. SACCHINI (Antonio). Œdipe à Colone, opera. In full score. folio. *Paris.*

963. SACCHINI (Antonio). La Colonie, opéra comique, imité de l'Italien, et parodié sur la musique de Sigr. Sacchini. In full score. folio. *Paris.*

964. SACCHINI (Antonio). Italian Operas, viz.

Perseo (see No. 842). Le Vicende della Sorte (see No. 831).

965. SALIERI (Antonio). La Grotto di Trofonio; opera comica. In full score. Two volumes. folio. *Vienna* [1785].

966. SANDERSON (James). Black Beard. See No. 815.

967. SARTI (Giuseppe). Giulo Sabino, dramma per musica. In full score. oblong folio. *Vienna* [1781?]

968. SHIELD (William). A collection of English Operas, composed and selected by. Bound in five volumes.

oblong folio. *London, v. y.*

Abroad and at Home . .	[1796]	The Picture of Paris . .	[1790]
The Deaf Lover . . .	[1793]	The Poor Soldier . . .	[1783]
The Farmer	[1787]	Richard Cœur de Lion .	[1786]
Harlequin's Museum . .	[1792]	Robin Hood	[1784]
Hartford Bridge . . .	[1792]	The Woodman	[1791]
The Highland Reel . .	[1788]		
Six Minuets in MS. are bound up in this volume.		The Flitch of Bacon . .	[1778]
		The Poor Soldier . . .	[1783]
		Robin Hood	[1784]
Lock and Key	[1796]	The Noble Peasant . .	[1784]
Love in a Camp . . .	[1785]	Fontainbleau	[1784]
Marian	[1788]		
The Midnight Wanderers	[1793]	The Crusade	[1790]
The Mysteries of the Castle	[1795]	Omai	[1785]
Netley Abbey	[1794]	The Prophet	[1788]
The Nunnery	[1785]	Rosina	[1783]

969. SHIELD (William). English Operas, viz.:

The Choleric Fathers (see No. 814).
Two faces under a hood (see No. 815).

970. SMITH (John Christopher). The Fairies, an opera. In full score. folio. *London* [1755].

Presented to the Society by Mr. Joseph Surman.

971. SMITH (John Christopher). The Tempest, an opera. In full score. folio. *London* [1756].

972. SMITH (John Christopher). The Enchanter, a musical entertainment. (Written by David Garrick.) In full score. folio. *London* [1760].

973. SPOHR (Louis). Der Berggeist, romantische oper. In vocal score. oblong folio. *Leipsic.*

974. SPOHR (Louis). Jessonda, grosse oper. In vocal score. oblong folio. *Leipsic.*

Two copies, one presented to the Society by Mr. Snoxell.

975. SPONTINI (Gaspard). La Vestale, tragédie lyrique, de M. Jouy. In full score. folio. *Paris* [1807].

976. STORACE (Stephen). A Collection of English Operas, composed and selected by. Bound in two volumes. In vocal score. oblong folio. *London, v. y.*

The Doctor and Apothecary . . . . . [1788]	Mahmoud . . . . . [1796]
The Cherokee . . . . [1794]	The Iron Chest . . . [1796]

977. STORACE (Stephen). English Operas. viz.

The Haunted Tower.	The Prize.
Lodoiska.	The Siege of Belgrade.
No Song, no Supper.	The Three and the Deuce.
The Pirates.	

See No. 812.

978. SULLIVAN (Arthur Seymour). The Music to Shakspere's Tempest. In vocal score. folio. *London* [1863].

979. TERRADELLAS (Domenico). Operas, viz.

Bellerofonte. Mitridate. See No. 842.

980. THALIA; a Collection of Six favourite Songs, occasionally introduced into several dramatic pieces, the words by David Garrick, and the music composed by Dr. Boyce, Dr. Arne, Mr. Smith, Mr. M. Arne, Mr. Battishill and Mr. Barthelemon. In score. folio. *London.*

Bound with Songs by Shield (see No. 1360) and Vernon (see No. 983).

981. The Triumph of Fidelity; an operatical pantomime. In vocal score, with the dialogue. oblong octavo. *London* [1790].

982. VENTO (Matteo). Artaxerxes. See No. 842.

983. VERNON (Joseph). The New Songs in the Pantomime of The Witches; the celebrated Epilogue in the Comedy of Twelfth Night; a Song in The Two Gentlemen of Verona; and Two favourite Ballads sung by Mr. Vernon at Vauxhall. In score. folio. *London* [1762 ?]

Bound with Shield's First Book of Songs (see No. 1360), and Thalia (see No. 980).

984. WALLACE (William Vincent). Lurline; an opera by Edward Fitzball. In vocal score. folio. *London* [1860].

985. WEBER (Carl Maria Von). Abu Hassan; oper gedicht von J. F. Hiemer. In vocal score.
oblong folio. *Bonn and Cologne* [1810].

986. WEBER (Carl Maria Von). Il Franco Arciero (Der Frieschutz), opera. In vocal score. Italian text. folio. *Paris* [1823?].

987. WEBER (Carl Maria Von). Oberon; or, the Elf King's Oath; an Opera, by J. R. Planchè. In vocal score.
folio. *London* [1826].

988. WESTMORELAND (John Fane, 11th Earl of). Il Torneo, an opera, composed when Lord Burghersh. In vocal score.
folio. *London.*

Two copies, one presented to the Society by Mr. F. D. Burwash.

989. WESTMORELAND (John Fane, 11th Earl of). Catherine, or, the Austrian Captive, an opera. [A re-setting of Cobb's opera, The Siege of Belgrade, originally set by Storace.] In vocal score. folio. *London*, 1830.

Two copies; one presented to the Society by Mr. Charles Lyon, the other by Mr. A. T. Roffe.

990. WINTER (Peter). Castor et Pollux; oper. In vocal score.
folio. *Paris* [1804?] and
La Serva Padrona; intermezzo a due voci, musica del Sig^r^ Giovanni Paisiello. In full score. In one vol.
folio. *Paris.*

991. WINTER (P.) Il Ratto di Proserpina, opera. In vocal score.
folio. *London* [1804].

992. WINTER (P.) Das Labyrinth; oder, Der Kampf mit den Elementen (Zweyter Theil der Zauberflote). In vocal score.
oblong folio. *Offenbach* [1798].

993. WINTER (P.) Babilons Piramiden; eine grosse heroisch komische oper; der erste aufzug von J. Gallus, der Zweyte aufzug von P. Winter in musik gesetzt. In vocal score.
oblong folio. *Leipsic* [1797].

Presented to the Society by Mr. A. Durlacher.

994. ZUMSTEEG (Johann Rudolph). Die Geister Insel, ein singspiel, von J. F. Gotter. In vocal score.
oblong folio. *Leipsic* [1798].

The subject of this opera is from Shakspere's "Tempest."

SECULAR ODES AND CANTATAS.

995.

ARNE (Thomas Augustine), Mus. Doc. An Ode upon dedicating a building to Shakespeare, which was erected by the subscription of the Noblemen and Gentlemen in the neighbourhood of Stratford-upon-Avon. In vocal score. oblong folio. *London* [1769].

996. BEETHOVEN (Ludwig Van). The Praise of Music, a cantata for four principal voices, with chorus. In vocal score. English text. folio. *London.*

997. BENEDICT (Sir Julius). Undine; a lyrical legend, the words by John Oxenford. In vocal score. folio. *London* [1860].

998. BENNETT (Sir William Sterndale), Mus. Doc. The May Queen; a pastoral, by Henry F. Chorley. In vocal score. folio. *London* [1858].

999. BENNETT (Sir William Sterndale), Mus. Doc. Ode, written for the Opening of the International Exhibition, 1862, by Alfred Tennyson, Poet Laureate. In vocal score. folio. *London* [1862].

1000. BLOW (John), Mus. Doc. A Second Musical Entertainment, performed on St. Cecilia's Day, November XXII, 1684. The Words by John Oldham. In score. small quarto. *London*, 1684.

For the first Entertainment see Purcell, No. 1029.

1001. BLOW (John), Mus. Doc. "An Ode on the death of Mr. Henry Purcell, the words by Mr. Dryden." In full score. small folio. *London*, 1696.

1002. BOYCE (William), Mus. Doc. "An Ode, perform'd in the Senate House at Cambridge, on the First of July, 1749, at the Installation of His Grace the Duke of Newcastle, Chancellor of the University. The Words by William Mason, M.A. To which is added an Anthem ["O be joyful in God"] perform'd y^e^ following day, at St. Mary's Church, being Commencement Sunday." In full score. folio. [*London*].

Two copies, one presented to the Society by Mr. Vincent Novello.

1003. COOKE (Benjamin), Mus. Doc. Collins's Ode on the Passions. In full score. folio. *London*, 1784.

Two copies; one presented to the Society by John Lucius Dampier, Esq., the other by the Rev. F. J. Stainforth.

1004. COOKE (Benjamin), Mus. Doc. An Ode on Handel [by the Rev. Dr. Scott], performed at the Commemoration Dinner, May 26th, 1785. In score. oblong folio. *London.*

The original MS. of this composition is contained in the collection of MS. music, No. 1933.

1005. COSTA (Sir Michael). The Dream, a serenata written by William Bartholomew on occasion of the marriage of the Princess Royal and Prince Frederick of Prussia. In full score. folio. *London* [1858].

1006. COSTA (Sir Michael). The same, in vocal score. folio. *London* [1858].

1007. COWEN (Frederic H.) The Rose Maiden; a cantata, adapted from the German by R. E. Francillon. In vocal score. octavo. *London.*

Presented to the Society by Mr. A. Durlacher.

1008. CROFT (William), Mus. Doc. Musicus Apparatus Academicus, being a composition of two Odes, with Vocal and Instrumental Musick; performed in the Theatre at Oxford, on Monday, July the 13th, 1713. The Words by the Reverend Mr. Joseph Trapp, A.M. large folio. *London* [1713?].

These odes (one in English and the other in Latin) were performed as an exercise for the composer's Doctor's degree.

1009. CROTCH (William), Mus. Doc. Ode to Fancy, by Dr. J. Warton; set to Music, and performed as an exercise for his Doctor's degree, by. folio. *London.*

1010. DAVID (Felicien). Le Désert, ode symphonie. In vocal score. English and Italian text. folio. *London.*

1011. ECCLES (John). The Judgment of Paris; a pastoral composed for the Music Prize. In full score. And PURCELL (Daniel). The same. In full score. Bound in one volume. folio. *London, circa* 1700.

1012. GLOVER ([William] Howard). Tam O'Shanter; a cantata, poetry by Robert Burns. In full score. folio. *London* [1856].

1013. HAGUE (Charles), Mus. Doc. The Ode ["Thou, from the realms"] performed in the Senate House at Cambridge, 29th June, 1811, at the Installation of William Frederick, Duke of Gloucester, as Chancellor of the University. In full score. folio. *London* [1811?]

1014. HAYES (William), Mus. Doc. The Passions, an ode, written by W. Collins. In full score. Portrait of the composer on the title-page. folio. *Oxford.*

In this composition some lines by the Earl of Lichfield, Chancellor of Oxford University, are substituted for the latter portion of Collins' Ode, commencing with the words "O Music!"

Presented to the Society by the Rev. F. J. Stainforth. See also No. 1030.

1015. HILLER (Ferdinand). Ver Sacrum; oder, Der Gründung Rom's; gedicht von L. Bischoff; für solostimmen, chor und orchester, in musik gesetzt. In full score. folio. *Leipsic* [1860].

1016. JACKSON (William) of Masham. The Year; a cantata, the words selected from various poets. In vocal score. folio. *London* [1859].

1017. MACFARREN (George Alexander). Lenora. Bürger's Lenore, set to music for solo voices, and chorus. The English version by John Oxenford. In vocal score. German and English Text. folio. *London.*

1018. MACFARREN (George Alexander). May Day; a cantata for soprano solo, chorus and orchestra, written by John Oxenford. In vocal score. folio. *London* [1856].

1019. MACFARREN (George Alexander). Christmas; cantata written by John Oxenford. In vocal score. folio. *London.*

1020. MENDELSSOHN BARTHOLDY (Felix). Die Erste Walpurgis Nacht, ballade für chor und orchester, gedichtet von Goethe. In full score. folio. *Leipsic.*

1021. MENDELSSOHN BARTHOLDY (Felix). The First Walpurgis Night (die Erste Walpurgis Nacht), a poem by Goethe, with an English version written and adapted by Wm. Bartholomew. In vocal score. English and German text. folio. *London* [1844?].

1022. MENDELSSOHN BARTHOLDY (Felix). The same. In separate vocal and instrumental parts. folio. *London and Leipsic.*

1023. MENDELSSOHN BARTHOLDY (Felix). Cantata from Schiller's poem, To the Sons of Art. English version by W. Bartholomew. In vocal score. folio. *London.*

1024. MONK (Edwin George), Mus. Doc. The Bard; a selection from Gray's ode, set to music [as an exercise for the degree of Doctor in Music.] In vocal score. folio. *London*, 1856.

Presented to the Society by the composer.

1025. NARES (James), Mus. Doc. The Royal Pastoral, a dramatic ode [by the Rev. Daniel Bellamy, jun.] In full score. folio. *London.*

This ode was written on occasion of the three elder sons of King George III. having been taken in October, 1767, to Kew Chapel to make an offering at the communion table for the relief of the poor.

1026. PAER (Ferdinand). Diana ed Endimione, cantata, a due voci con coro. In vocal score. Italian and German text. oblong folio. *Leipsic.*

1027. PHILIDOR (A. D.) The "Carmen Sæculare" of Horace. In full score. folio. *Paris* (?) 1788.

Two copies, one presented to the Society by Mr. J. L. Brownsmith, the other by Mr. F. C. Horton.

1028. PURCELL (Daniel), Judgment of Paris. See No. 1011.

1029. PURCELL (Henry). "A Musical Entertainment perform'd on November XXII., 1683; it being the Festival of St. Cecilia, a great Patroness of Music, whose memory is annually honour'd by a public Feast made on that day by the Masters and Lovers of Music, as well in England as in foreign parts." In full score. small quarto. *London,* 1684.

1030. PURCELL (Henry). Commemoration Ode, perfofmed at Christ Church in Dublin, January 9, 169$\frac{3}{4}$. In full score. *London.*

Hayes (William), Mus. Doc. The Passions, by W. Collins. In full score. (The title in MS.) folio. *Oxford.*

Handel (G. F.) Two celebrated Italian Trios ["Se tu non lascia," and "Quel fior"]. Bound in one volume. In score. folio. *London.*

1031. RAUZZINI (Venanzio). A Selection from Pyramus and Thysbe, a Cantata. In full score. folio. *London.*

1032. ROMBERG (Andreas). Das Lied von der Glocke [The Song of the Bell], von Schiller. In full score. folio. *Bonn.*

1033. ROMBERG (Andreas). Schiller's Song of the Bell. The English words adapted by an Amateur [F. W. Rosier]. In vocal score. folio. *London.*

1034. ROMBERG (Andreas). Schiller's Lay of the Bell. In vocal score. folio. *London.*

1035. ROMBERG (Andreas). Die Harmonie der Sphaeren. Hymne von Ludwig Teob. Kosegarten. In full score. folio. *Bonn und Cöln.*

1036. ROSSELLI (Agrippino). Lamento da Maria Antonietta, Regina di Francia. Cantata a voce solo e cori. La poesia di S.

Buonaiuti. In full score. Autograph of the Princess Sophia (daughter of George III.) on the title-page.
oblong folio. *London.*

Presented to the Society by Mr. J. J. Stevens.

1037. ROVEDINO (Tommaso). A Descriptive Cantata, for seven voices, written for the Anniversary Dinner of the Royal Society of Musicians, 1835. In vocal score. folio. *London.*

1038. ROVEDINO [Tommaso]. An Ode ["Spirits of Sound" written for the Centenary Festival of the Royal Society of Musicians, 1838, by Thomas Dibdin. In vocal score. folio. *London.*

1039. SCHUMANN (Robert). Das Paradies und die Peri; dichtung aus Lalla Rookh von Th. Moore für Solo-stimmen, chor, und orchester, componirt von. In full score.
folio. *Leipsic.*

1040. SCHUMANN (Robert). The same. In vocal score.
folio. *Leipsic.*

1041. SPOHR (Louis). Hymne an die Heilige Cäcilia, gedichtet von Ph. von Calenberg, in musik gesetzt für vierstimmige Chor mit Sopran Solo. [Componirt für die Feier des Caecilientages im Jahr 1823]. In score and separate parts.
folio. *Cassel* [1859?]

1042. STEWART (Sir Robert P.), Mus. Doc. Inauguration Ode, performed at the opening of the National Exhibition of the Arts, Manufactures, and Materials of Ireland, Cork, 10 June, 1852. Written by John Francis Walker, M.R.I.A. In vocal score.
quarto. *Cork and Dublin*, 1852.

Presented to the Society by Mr. Deane.

1043. SULLIVAN (Arthur Seymour). Kenilworth, a masque, written by Henry F. Chorley. Op. 4. In vocal score.
folio. *London* [1864].

1044. WALMISLEY (Thomas Attwood), Mus. Doc. Ode ["For thirst of power"] performed at the Senate House, Cambridge, July 6th, 1847, at the first public commencement after the Installation of Prince Albert as Chancellor of the University. Written by William Wordsworth, Poet Laureate. In vocal score. folio. *London* [1847].

Presented to the Society by the Rev. F. J. Stainforth.

1045. WALOND (William), Mus. Bac. Pope's Ode on St. Cecilia's Day. In full score. folio. *London, circa* 1759.

Bound with the Music performed in the Sistine Chapel in Holy Week (see No. 398); and Weldon's Divine Harmony, book 1st (see No. 515).

1046. WINTER (Peter). Timoteo, o, Gli Effetti della Musica [Die Macht der Töne, nach Dryden]. Cantata. In full score. Italian and German text. folio. *Leipsic* [1809].

MADRIGALS.

1047.

AGOSTINI (Don Ludovico). See No. 1082.

1048. ALISON (Richard). An Howres Recreation in Musicke, apt for Instrumentes and Voyces; Framed for the delight of Gentlemen and others which are wel affected to that qualitie. All for the most part with two trebles, necessarie for such as teach in priuate families, with a prayer. for the long preseruation of the King and his posteritie, and a thankesgiuing for the deliuerance of the whole estate from the late conspiracie. In separate parts, bound in one volume. quarto. *London*, 1606.

1049. AMOROSA CACCIA (L') de diversi excellentiss. musici Mantouani Natiui, a cinque voci. Novamente Ristampata. In separate parts, bound in one volume. quarto. *Venice*, 1592.

1050. ANIMUCCIA (Giovanni). See No. 1082.

1051. ARCHADELT (Jacques). Il Primo Libro de Madrigali, a quattro voci. In separate parts (bound in one volume). *Naples*, 1625 *and* 1628.

This collection contains, besides the compositions of Arcadelt, Madrigals by Gio. Domenico di Nola, Cipriano [di Rore], Francesco Layole, Ferabosco, and Hippolito Tartaglino.

1052. BATESON (Thomas). First Set of Madrigals. See Nos. 46 and 1081.

Second Set of Madrigals, See No. 1081.

1053. BENNETT (John). Madrigalls to Four Voyces, Newly Published by, His first Works. In separate parts (the Bassus wanting a leaf) in a case. quarto. *London*, 1599.

Reprinted in score by the Musical Antiquarian Society. See No. 46.

1054. BONAFFINO (Filippo). Madrigali Concertati a [una] due, tre e quattro Voci, per cantar e sonar nel Clauecimbalo, Chitarrone, ò altro simile Instrumento. In separate parts bound together. quarto. *Messina*, 1623.

This work affords an early instance of the use of the natural, and, in the madrigals for one voice, of bars.

1055. Byrd (William). "Psalmes, Sonets & songs of sadnes and pietie, made into Musicke of fiue parts: whereof some of them going abroad among diuers in vntrue coppies, are heere truely corrected, and th' other being Songs very rare and newly composed, are heere published for the recreation of all such as delight in Musicke." In separate parts, viz., Superius, Medius, Contratenor, Tenor, and Bassus.
quarto. *London, n. d.* [1587 or 1588].
and
"Psalmes, Songs, and Sonnets; some solemne, other joyfull, framed to the life of the Words: Fit for Voyces or Viols of 3, 4, 5, and 6 parts." In separate parts, viz., Cantus primus, Cantus secundus, Contratenor, Tenor, and Bassus (the Sextus being wanting). quarto. *London*, 1611.

1056. Byrd (William). "Songs of sundrie natures, some of grauitie, and others of myrth, fit for all companies and voyces. Lately made and composed into Musicke of 3, 4, 5, and 6 parts: and published for the delight of all such as take pleasure in the exercise of that Art." In six separate parts.
quarto. *London*, 1589.

1057. Carlton (Richard), Priest, Mus. Bac. Madrigals to Fiue Voyces. The Tenor part. quarto. *London*, 1601.

1058. Clari (Giovanni Carlo Maria). Sei Madrigali. Parte Prima.
s. l. v. a. [*London?*]
and
J. S. Smith's collection of English Songs. *London*, 1779. Bound together in a volume.

1059. Conforti (Giovanni Battista). See No. 1082.

1060. Croce Chiozzotto (Giovanni). Madrigali a cinque voci. Novamente Ristampati. In separate parts, bound together.
oblong quarto. *Venice*, 1595.

1061. Croce Chiozzotto (Giovanni). The same. Another edition. In separate parts, bound in one volume.
quarto. *Venice*, 1607.

1062. D'Aranda (Sessa). See No. 1082.

1063. Dueto (Antonio). Il Terzo Libro de Madrigali a quattro voci. In separate parts, bound in one volume.
quarto. *Venice*, 1594.

1064. Este (Michael), Mus. Bac. Madrigales to 3, 4, and 5 parts: apt for viols and voices. Newly composed by. In separate parts, bound together. quarto. *London*, 1604.

1065. Este (Michael), Mus. Bac. The Second Set of Madrigales to

3, 4, and 5 parts: apt for Viols and voices. Newly composed by. In separate parts, bound together.
quarto. *London*, 1606.

1066. Este (Michael), Mus. Bac. The Third Set of Bookes. See No. 1081.
The Fourth Set of Bookes. See No. 1081.
The Fift Set of Bookes. See No. 1081.
The Sixt Set of Bookes. See No. 193.
The Seventh Set of Bookes. See No. 1497.

1067. Farmer (John). The First Set of English Madrigals to Foure Voices: Newly composed by John Farmer, practitioner in the art of Musicque. In separate parts, bound together.
quarto. *London*, 1599.

1068. Fiori del Giardino (Di) di diversi excellentissimi autori, Seconda Parte, à quatro, cinque & sei voci, Raccolta con molta diligenza & novamenti date in luce. In separate parts, bound together. (Wanting the Sesto and a few pages of the Quinto parts.) quarto. *Nuremberg*, 1604.

1069. Fiorini (Gasparo). La Nobiltà di Roma. Versi in lode di cento Gentil Donne Romane, Et la Vilanelle à tre voci.
quarto. *Venice*, 1573.

1070. Floridi Virtuosi d'Italia (De). Madrigali a cinque voci, ridotto in un corpo. In separate parts, bound together.
oblong quarto. *Antwerp*, 1600.

1071. Freddi (Amadio). Il Secondo Libro de Madrigali a cinque voci. The Alto, Quinto, and Tenore parts only.
quarto. *Venice*, 1614.

1072. Gastoldi (Giovanni Giacomo). Italiaense Balletten, met 5 en 6 stemmen, te zingen of speelen door Giacomo Castoldi da Caravaggio. En op nieuw verrykt met Pastorellen, Cantzonetten, Mascaraden, &c., door Horatio Vecchi gestelt, of 3 en 4 stimmen: noch by gevoeght twee vermakelyke Drinklietjes en 26 Canons met 2, 3, 4, 5, 6 stemmen van d'alder-treffelyckste Zangh-meesters (gestelt) in veelerley taelen. Dienstigh voor alle Zangh en Speel-lievers. In 5 separate parts, in a case. oblong quarto. *Amsterdam*, 1648.

The ballets were originally printed at Venice in 1591, under the title of "Balleti a 5, co i Versi per cantare, sonare, e ballare; con una Mascherata di Cacciatori à 6, e un Concerto de Pastori à 8 di Giovanni Giacomo Gastoldi." They were reprinted at Venice in 1595 and 1607, and at Antwerp in 1596, 1605 and 1637. The present edition appears to have been unknown to M. Fetis, when he wrote the article on Gastoldi in his "Biographie Universelle de Musiciens," in which he

mentions all the others. Scores of the ballets, of the compositions by Orazio Vecchi, and most of the canons, &c. in this edition will be found in MS. No. 1879.

1073. GHIZZOLO (Giovanni). Madrigali et Arie per sonare et cantare nel Chitarrone, Liuto, o Clavicembalo, a una et due voci, col Gioco della Cieca, et una Mascherata de Pescatori. Libro Primo. small folio. *Venice*, 1609.

1074. GIBBONS (Orlando), Mus. Doc. See Nos. 46 and 1081.

1075. GWILT (Joseph). A Collection of Madrigals and Motetts, chiefly for four equal voices, by the most eminent composers of the sixteenth and seventeenth centuries. Edited by. In score. quarto. *London*, 1815.

1076. HELICONE (Il). Madrigali di diversi excellentissimi Musici, a cinque voci. In separate parts, bound together. oblong quarto. *Antwerp*, 1616.

1077. HOLBORNE (Antony and William). The Cittharn Schoole, By Antony Holborne, Gentleman and Servant to her most excellent Maiestie. Hereunto are added six short Aers, Neapolitan like to three voyces without the Instrument: done by his brother William Holborne. quarto. *London*, 1597.

This volume (which unfortunately wants the last leaf of the preface) is believed to be unique.

1078. KAPSBERGER (Giovanni Girolamo). Libro Primo di Villanelle à 1, 2 et 3 uoci accommodate per qual si vogliæ strumento con l'intavolatura de Chitarone et alfabeto per la Chitarra Spagnola. In score. folio. *Rome*, 1610.

1079. LASSUS (Orlando di). See No. 1082.

1080. LICHFILD (Henry). The First Set of Madrigals of 5 Parts; apt both for Viols and Voyces. Newly composed by. The Cantus and Altus parts only (the former wanting the last leaf). quarto. *London*, 1614.

1081. MADRIGALS (A Collection of), in separate parts.

WARD (John). The First Set of English Madrigals to 3, 4, 5, and 6 parts, apt both for Viols and Voyces. With a Mourning Song in memory of Prince Henry. Newly composed by. *London*, 1613.

BATESON (Thomas), Mus. Bac. The First Set of English Madrigales to 3, 4, 5, and 6 voices. Newly composed by Thomas Bateson, practitioner in the Art of Musicke and Organist of the Cathedral Church of Christ in the Citie of Chester. *London*, 1604.

Reprinted in score by the Musical Antiquarian Society. See No. 46.

BATESON (Thomas), Mus. Bac. The Second Set of Madrigales to 3, 4, 5, and 6 Parts; apt for Viols and Voyces. Newly composed by Thomas Bateson, Bachelor of Musicke, Organist and Master of the Children of the Cathedral Church of the Blessed Trinitie, Dublin, in the Realme of Ireland. *London*, 1618.

ESTE (Michael), Mus. Bac. The Third Set of Bookes, Wherein are Pastorals, Anthemes, Neapolitanes, Fancies, and Madrigales to 5 and 6 parts, Apt both for Viols and Voyces. Newly composed by. *London*, 1610.

ESTE (Michael), Mus. Bac. The Fourth Set of Bookes, Wherein are Anthemes for Versus and Chorus, Madrigales, and Songs of other kindes, To 4, 5, and 6 Parts; Apt for Viols and Voyces. Newly composed by. *London*, 1618.

ESTE (Michael), Mus. Bac. The Fift Set of Bookes, Wherein are Songs full of Spirit and delight, So composed in 3 Parts, that they are as apt for Vyols as Voyces. Newly Published by. *London*, 1618.

For Este's first, second, sixth and seventh sets, see Nos. 1064, 1065, 193, and 1497.

GIBBONS (Orlando), Mus. Doc. The First Set of Madrigals and Mottets of 5 Parts; apt for Viols and Voyces. Newly composed by. *London*, 1612.

Reprinted in score by the Musical Antiquarian Society, (see No. 46). A manuscript score in the collection of MS. music (No. 1880).

MORLEY (Thomas), Mus. Bac. Canzonets, or Little Short Songs to Foure Voyces; Celected out of the best and approued Italian Authors. By. *London*, 1597.

A manuscript score in the collection of MS. music (No. 1880).

MORLEY (Thomas), Mus. Bac. Madrigals to Foure Voices. Published by. Now Newly Imprinted with some Songs added by the Author. *London*, 1600.

This set was first published in 1594.

MORLEY (Thomas), Mus. Bac. Canzonets, or Little Short Songs to Three Voyces. Now Newly Imprinted with some Songs added by the Author. *London*, 1606.

This set was first published in 1593; a manuscript score is in the collection of MS. music (No. 1884), and an odd bass part of the first edition in Printed Music (No. 1092).

MORLEY (Thomas), Mus. Bac. The First Booke of Canzonets to Two Voyces, [containing also nine Fantasies for viols.] *London*, 1595.

A manuscript score of the canzonets is in the MS. volume, No. 1939.

WEELKES (Thomas), Mus. Bac. Ayeres, or Phantasticke Spirites for three voices, Made and newly published by. *London*, 1608.

Six volumes, containing the Cantus, Altus, Tenor, Quintus, Sextus, and Bassus parts, bound in vellum, with a ring affixed to each so as to admit of their being fastened to the shelves. quarto.

1082. MADRIGALS, &c. (A Collection of), in separate parts.

LASSUS (Orlando), Il Primo Libro di Madrigali, a quattro voci. *Venice*, 1582.

D'ARANDA (Sessa), Il Primo Libro de Madrigali, a quattro voci. *Venice*, 1571.

ZOILO (Annibale), Libro Secondo di Madrigali, a quattro & a cinque voci. *Rome*, 1563.

AGOSTINI (Don Ludovico), Libro Secondo di Madrigali, a quattro voci. *Venice*, 1572.

SPONTONE (Bartolomeo), Il Primo Libro di Madrigali, a quattro voci. *Venice*, 1558.

ANIMUCCIA (Giovanni), Il Primo Libro delle Laudi. *Rome*, 1563.

ROMANO (Alessandro), Le Vergine, a quattro voci, con la gionta di alcuni Madrigali. *Venice*, 1562.

CONFORTI (Gio: Battista), Il Primo Libro di Ricercari, a quattro voci. *Rome*, 1558.

PADOVANO (Annibale), Il Primo Libro di Ricercari, a quattro voci. *Venice*, 1556.

PECCI (Tomaso), Canzonette, a tre voci. *Antwerp*, 1624.

TIBURTINO (Giuliano), Musica Diversa, a tre voci, novamente composta: cioe, Motetti, Messe, Madrigali. *Venice*, 1549.

Four vols., oblong quarto.

1083. MARENZIO (Luca).

Il Primo Libro de Madrigali, a sei voci.
quarto. *Venice*, 1584.

Il Secondo Libro ditto ditto. quarto. *Venice*, 1600.
Il Terzo Libro ditto ditto. quarto. *Venice*, 1594.
Il Quarto Libro ditto ditto. quarto. *Venice*, 1593.
Il Quinto Libro ditto ditto. quarto. *Venice*, 1595.
Il Sesto Libro ditto ditto. quarto. *Venice*, 1595.

Il Primo Libro de Madrigali Spirituali, a cinque voci.
quarto. *Venice*, 1588.

Six volumes, containing the Canto, Alto, Tenor, Quinto, Sesto, and Basso parts.

1084. MARENZIO (Luca), Madrigali Spirituali, a cinque voci, Novamente ristampata. In separate parts, bound together. oblong quarto. *Antwerp*, 1610.

1085. MARENZIO (Luca), Il Primo Libro de Madrigali, a cinque voci. In separate parts, bound together. quarto. *Venice*, 1586.

1086. MARENZIO (Luca), Il Secondo Libro de Madrigali, a cinque voci, novamente ristampata. In separate parts. The Tenor and Bass parts each wanting a leaf. oblong quarto. The Quinto part, *Venice*, 1605; the others, *Venice*, 1583.

1087. MARENZIO (Luca). Madrigali a quattro voci. Novamente ristampati. In separate parts, bound in one volume. quarto. *Venice*, 1592.

1088. MAZZOCCHI (Domenico). Madrigali a 5 voci. In score. The title in MS. oblong quarto. *Rome*, 1638.

1089. MORLEY (Thomas), Mus. Bac. The First Booke of Ballets to Five Voyces. In separate parts, bound together. quarto. *London*, 1595.

Reprinted in score by the Musical Antiquarian Society (see No. 46). A manuscript score is in the collection of MS. music (No. 1884).

1090. MORLEY (Thomas), Mus. Bac. Canzonets to Four Voyces. See No. 1081.

Madrigals to Four Voyces. See No. 1081.

Canzonets to Three Voyces. See Nos. 1081 and 1092.

Canzonets to Two Voyces. See No. 1081.

1091. MORLEY (Thomas), Mus. Bac. Madrigales. The Triumphes of Oriana, to 5 and 6 voyces, composed by divers several authors. Newly published by. In separate parts, bound together. quarto. *London*, 1601.

1092. MORLEY (Thomas), Mus. Bac. The Triumphs of Oriana. In score. Edited by William Hawes. Large paper. folio. *London.*

One of the wrappers in which the work was issued, and on which the prospectus of the plan, &c. of publication is printed, is bound up with the volume.

1093. MORLEY (Thomas), Mus. Bac. The same, another copy. Small paper.

1094. MORLEY (Thomas), Mus. Bac. The same. In separate parts. Edited by William Shore. Five parts, viz.: Canto 1mo and 2do, Alto, Tenor, and Bass. In portfolio. octavo. *London.*

1095. MORLEY (Thomas), Mus. Bac. The Canzonets and Madrigals, for three and four voices, of, arranged in the regular order of score, and collated with peculiar care from a manuscript

in the Bodleian Library, and several others of established authenticity, by W. W. Holland, A.M., and W. Cooke, A.B., Oxon. oblong folio. *London.*

1096. Morley (Thomas), Mus. Bac. Canzonets or Little Short Songs to Three Voyces. Newly published by. The Bassus part only. quarto. *London*, 1593.

The same. The Altus part (wanting title). quarto. *London*, 1606.

Bound with Rossetor's Consort Lessons, Morley's Lessons for Consort, Adson's Courtly Masquing Ayres, and Bevin's Introduction to Music.

1097. Padovano (Annibale). See No. 1082.

1098. Pecci (Tomaso). See No. 1082.

1099. Pevernage (Andreas). Chansons tant Spirituelles que Prophanes, a cincq parties. In separate parts, in a case. oblong quarto. *Antwerp*, 1606.

1100. Pevernage (Andrea). Harmonia Celeste di diversi excellentissimi musici a IV, V, VI et VIII voci. Raccolta per, Nella quale si contengono i piu excellenti Madrigali che hoggidi si cantino. Novamente ristampate. The tenor part only. oblong quarto. *Antwerp*, 1614.

Originally printed at Antwerp in 1583.

1101. Philippi (Pietro), Inglese. Melodia Olympica de diversi Eccellentissimi Musici a IV, V, VI et VIII Voci. Raccolta da, Nella quale si contengono i piu Eccellenti Madrigali che hoggidi si cantino. Novamente ristampata. The Tenor and Bass parts only. oblong quarto.

The Tenor, *Antwerp*, 1611; The Bass, *Antwerp*, 1591.

1102. Romano (Alessandro). See No. 1082.

1103. Salzilli (Crescentio). See No. 352.

1104. Spontone (Bartolomeo). See No. 1082.

1105. Taylor (Edward). The Vocal Schools of Italy in the Sixteenth Century. Madrigals, Full Anthems, Motetts, and Villanellas, composed by eminent masters of the Schools of Rome, Venice, Lombardy, and Florence, during that period, and hitherto unpublished in this country. Adapted to English Words by. In score. folio. *London*, 1839.

Presented to the Society by Professor Taylor.

1106. Tiburtino (Giuliano). See No. 1082.

1107. Tomkins (Thomas). Songs of 3, 4, 5 and 6 parts. In separate parts bound together. quarto. *London, n. d.*

1108. VECCHI (Horatio). Madrigali a cinque voci. Novamente Stampati. Libro Primo. In separate parts bound together. quarto. *Venice*, 1589.

1109. VECCHI (Horatio), Canzonets, &c. See Gastoldi. No. 1072.

1110. VENOSA (Carlo Gesualdo, Principe di). Partitura delli Sei Libri de Madrigali, a cinque voci, dell'. Fatica di Simone Molinaro. folio. *Genoa*, 1613.

1111. VENOSA (Carlo Gesualdo, Principe di). Madrigali a cinque voci. Libro Sesto. Novamente stampati. In separate parts. quarto. *Venice*, 1616.

See MSS. scores of Libri primi et secondi (No. 1888).

1112. WAELRENT (Huberto). Symphonia Angelica di diversi excellentissimi Musici a IIII. V. et VI. voci, nuovamente raccolta per Huberto Waelrent et data in luce. Nella quale si contengono i piu excellenti Madrigali che hoggidi si cantino. In separate parts in a case. oblong quarto, *Antwerp*, 1590.

1113. WARD (John). See No. 1081.

1114. WATSON (Thomas). The first sett of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. By Thomas Watson. There are also heere inserted two excellent Madrigalls of Master VVilliam Byrd's composed after the Italian vaine at the request of the sayd Thomas Watson. In six separate parts, bound together. quarto. *London*, 1590.

1115. WEBB (Rev. Richard). A Collection of Madrigals, for three, four, five, and six voices, selected from the works of the most eminent composers of the fifteenth and sixteenth centuries. In score. folio. *London.*

The Harmonist, or Eight New Glees and Madrigals, composed in 1814 by M. P. King. folio. *London.*

Four Glees, called the Wassail, the Koocoo, the Hermitage, the Harvest Home, composed by M. P. King. folio. *London.*

Six Glees, for three, four, five, and six voices, composed by Thos. Forbes Walmisley. In one volume. folio. *London.*

1116. WEBB (Rev. R.) Collection of Madrigals. In separate parts. octavo. *London.*

1117. WEELKES (Thomas). Madrigals to 3, 4, 5, and 6 Voyces. In separate parts. The Altus, Quintus, Sextus and Bassus parts only; the Sextus wanting the title. quarto. *London*, 1597.

Printed in score by the Musical Antiquarian Society (see No. 46).

1118. WEELKES (Thomas). Balletts and Madrigals to fiue voyces, with one to 6 voyces: newly published by. In separate parts, bound together. quarto. *London*, 1598.

1119. WEELKES (Thomas). Madrigals of 5 and 6 parts, apt for the Viols and voices. In separate parts. The Alto, Quinto, Tenore and Basso parts only; the Alto and Basso wanting the titles. quarto. *London*, 1600.

1120. WEELKES (Thomas). Ayeres or Phantasticke Sprites. See No. 1081.

1121. WERT (Giaches de). L'Undecimo Libro di Madrigali a cinque voci. In separate parts, bound together. oblong quarto. *Venice*, 1595.

1122. WILBYE (John). The First Set of English Madrigals to 3, 4, 5 and 6 voices; Newly composed by. In separate parts, bound together. quarto. *London*, 1598.

1123. WILBYE (John). The Second Set of Madrigales to 3, 4, 5 and 6 parts, apt for Voyals and Voyces. Newly composed by. In separate parts, bound together. quarto. *London*, 1609.

Both sets of Wilbye's Madrigals were printed in score by the Musical Antiquarian Society (see No. 46).

1124. WILLAERT (Adrian). Musica Nova di, [containing Madrigals and Motetts for 4, 5, 6, and 7 voices]. In separate parts, viz. Cantus, Altus, Quintus, Sexta pars, Septima pars and Bassus (the Tenor being wanting). Portrait of the composer on the backs of the titles of all the parts except the Bassus. Six volumes. quarto. *Venice*, 1559.

1125. YONGE (Nicolas). Musica Transalpina. Madrigales translated of four, fiue, and sixe parts, chosen out of diuers excellent Authors, vvith the first and second part of La Verginella, made by Maister Byrd, upon two Stanz's of Ariosto, and brought to speak English with the rest. Published by N. Yonge in favour of such as take pleasure in Musick of voices. In separate parts, bound together. quarto. *London*, 1588.

1126. YONGE (Nicolas), Musica Transalpina. The Second Booke of Madrigalles, to 5 and 6 voices, translated out of sundrie Italian Authors & Newly Published by. In separate parts, bound together. quarto. *London*, 1597.

1127. YONGE (Nicolas), Musica Transalpina. The Cantus, Altus, Tenor, Quintus and Bassus parts of both books. 5 volumes, quarto. *London*, 1588-97.

The Bassus parts presented to the Society by Dr. Rimbault.

1128. ZOILO (Annibale). See No. 1082.

GLEES, CATCHES, PART SONGS, &c.

1129.

ABINGDON (Earl of). Twelve Sentimental Catches and Glees, for three voices, melodized by. The accompaniments for the harp or pianoforte by Haydn. oblong folio. *London.*

1130. AMUSEMENT for the Ladies; being a collection of favourite Catches, Glees, and Madrigals. In score. 3 vols. oblong folio. *London.*

1131. APOLLO (The); a selection of Ancient and Modern Glees, Canons, &c. In score. Volumes I. II. and III. bound together. Portraits of Samuel Webbe, J. S. Smith, and W. Hawes. small octavo. *London.*

1132. APOLLONIAN Harmony; a collection of Glees, Catches, Madrigals, &c. In score. Vol. II. octavo. *London.*

1133. BARTHOLOMEW (Ann S. Mounsey). Polyhymnia; a collection of Part Songs and Glees. Books I. and II. In score and separate parts. oblong quarto. *London* [1856].

"The Lark," and "Gentle Spring;" four part Songs. In score and separate parts. folio. *London* [1856].

Six four part Songs, op. 30. In score and separate parts. octavo. *London* [1857].

Presented to the Society by the composer.

1134. BISHOP (Sir Henry Rowley), Mus. Bac. A complete collection of his Glees, Trios, Quartetts, Quintetts, and Chorusses. Revised and corrected by the author. In vocal score, with pianoforte accompaniment. 8 vols. folio. *London,* 1839.

1135. BLOW (John), Mus. Doc., PURCELL (Henry), and others. The Pleasant Musical Companion; being a choice collection of Catches for three and four voices. The eighth edition, corrected and enlarged. Containing above 120 Catches. oblong quarto. *London,* 1724.

1136. CALLCOTT (John Wall), Mus. Doc. Glees. See Nos. 812, 1150, 1151, 1159, 1160, 1182.

1137. CHANSONS. Livre Septieme des Chansons Vvlgaires de diverses Avthevrs a quatre parties. Avec un briefve & facile instruction pour bien apprendre la Musique. In separate

parts. oblong quarto. The Bassus part, *Amsterdam*, 1608; the other parts, *Douay*, 1617.

This collection includes compositions by Baston, Benedictus, Giachet Berchem, Cadeac, Clemens non Papa, Guillaume Costeley, Thomas Cricquillon, Balthasar Donato, Godart, Nicolas Gombert, Petit Jean, Rogier, Sandrin and Huberto Waelrent.

1138. CLEMENTI (Muzio). A collection of Catches, Canons, Glees, Duets, &c. Selected from the Works of the most eminent Composers, ancient and modern (and generally known as Clementi's Collection, although he was probably only the publisher). 4 vols. in two. oblong quarto. *London.*

1139. COOKE (Benjamin), Mus. Doc. A collection of Glees, Catches, and Canons, for 3, 4, 5, and 6 voices.

Nine Glees and two Duets; and

A collection of Songs, for 3 and 4 voices, composed by Jonathan Battishill. Books I. and II.

Bound together. oblong folio. *London.*

1140. COOKE (Robert). Eight Glees. In score.
oblong folio. *London*, 1805.

1141. COOKE (Thomas). Six Glees for 3 and 4 voices.
folio. *London*, 1844.

Presented to the Society by Mr. A. Jefferies.

1142. COWARD (James). Ten Glees for 4 and 5 voices. In score.
folio. *London.*

1143. COWARD (James). Ten Glees and a Madrigal for 4 and 5 voices. In score. folio. *London* [1871].

1144. DOWLAND (John), Mus. Bac. "The First Booke of Songes or Ayres of foure parts." See No. 46.

1145. DOWLAND (John), Mus. Bac. "The Second Booke of Songs or Ayres of 2, 4, and 5 parts; with Tableture for the Lute or Orpherion, with the Violl de Gamba. Also an Excelent lesson for the Lute and Base Viol, called Dowland's adew" [for Master Oliuer Cromwell]. folio. *London*, 1600.

1146. DOWLAND (John), Mus. Bac. "The Third and last Booke of Songs or Aires. Newly composed to sing to the Lute, Orpharion, or Viols, and a dialogue for a base and meane Lute, with fiue voyces to sing thereto."
small folio. *London*, 1603.

1147. DOWLAND (Robert). "A Musicall Banqvet. Furnished with variety of Delicious Ayres, Collected out of the best Authors in English, French, Spanish and Italian."
folio. *London*, 1610.

The authors referred to in the title are Daniel Batcheler, John Dowland, Robert Hales, Anthony Holborne and Richard Martin.

1148. EVANS (Charles S.) Six Glees for 4 and 5 voices. In score. oblong folio. *London.*

1149. GLEES. A volume containing the following, viz.

A third set of Twelve Glees for 3 and 4 voices, arranged from the Melodies of Sacchini, Paesiello, Haydn, Pleyel, Storace, &c., by Joseph Corfe.

"Some of my heroes are low." Glee for 5 voices, by R. J. S. Stevens.

A set of Glees for 3, 4, and 5 voices, composed by J. Hindle, Mus. Bac. To which is added a composition of the celebrated Agostino Steffani ("Pro Christo affligimur").

Danby's Second Book of Catches, Canons, and Glees, for 3, 4, and 5 voices.

"Friendship;" a Serious Glee for 3 voices, by B. Jacob. oblong folio. *London.*

1150. GLEES. A volume containing the following, &c., viz.

Danby's Third Book of Catches, Canons, and Glees, for 3, 4, and 5 voices.

Danby's Posthumous Glees; being a fourth set for 3, 4, and 5 voices.

Glees, &c., published separately, viz.

Rise, winds of Autumn	*Dr. Callcott.*	The Erl King . . .	*Dr. Callcott.*
The Fairies . . .	*do.*	The New Mariners .	*do.*
Drink to-night . .	*do.*	Desolate is the Dwelling	*do.*
Hast thou left thy blue course . . .	*do.*	A Collection of Five Glees, for Two Trebles and Bass; and "Green Thorn of the Hill," for Counter-tenor, Two Tenors, and Bass .	*do.*
When Time was entwining	*do.*	To be gazing on those charms	*Stevens.*
Thalaba (O vale of many waters) . .	*do.*	The Music in "The Castle Spectre" .	*Kelly.*
Rosemary	*do.*		
Alice Brand . . .	*do.*		
Elvers Hoh . . .	*do.*		
The Friar of Orders Gray	*do.*		
The Red Cross Knight	*do.*		

oblong folio. *London.*

1151. GLEES. A volume containing the following, viz.

The Professional Collection of Glees for 3, 4, and 5 voices, composed by Callcott, Cooke, Danby, Hindle, Stevens, and Webbe.

Seven Glees, with a Witches' Song and Chorus, and two Glees, from Melodies from Henry Lawes; the whole composed and harmonized by R. J. S. Stevens.

Six Glees, composed by Reginald Spofforth.

Glees, &c., published separately, viz.

Fill high the grape's exulting stream . *Spofforth.*
Mark'd you her eye of heavenly blue . . *do.*
Queen of the Valley . *Dr. Callcott.*
In the lonely vale of streams . . . . *do.*
With sighs, sweet rose *do.*
Father of Heroes . . *do.*
Padre del Ciel (Madrigal) . . . . *do.*
Lone dweller of the rock . . . . . *do.*
O youth, thou morning of delight . . *do.*
Methinks I hear the full celestial choir (Motett) . . . *Dr. Crotch.*
O Nanny, wilt thou gang with me? Harmonized by . . . *S. Harrison.*
Lullaby (Peaceful slumb'ring). Harmonized by . . . *do.*
Turn, holy Father . *Dr. Clarke.*
Retire, my love . . *Horsley.*
The Witches . . . *M. P. King.*
Fly swift, ye hours (Madrigal) . . . *S. Webbe.*
Providebam Dominum (Motett) . . . *S. Webbe, jun.*
I pierced the grove (Madrigal) . . . *do.*

oblong folio. *London.*

1152. GREENE (Maurice), Mus. Doc. Catches and Canons for 3 and 4 voices, with a collection of Songs for 2 and 3 voices. In score. oblong folio. *London.*

1153. HAWES (William). A collection of five Glees and one Madrigal for 3, 4, and 5 voices. In score.

oblong folio. *London.*

Presented to the Society by Miss Peacock.

1154. HAYDN (Joseph). 42 Canons fur drey und mehrere Singstimmen. In score. oblong folio. *Leipsic.*

Presented to the Society by Mr. M. Hanhart.

1155. HAYES (Philip), Mus. Doc. Harmonia Wiccamica. The Original Music, in score, of the "Graces," "Jam Lucis," and "Dulce Domum." Also a Song and Ode, composed for and performed at the Anniversary Meeting in London. [By John Bishop, John Reading, Dr. William Hayes, and the Rev. John Awbery.] The whole collated, revised, and corrected by. oblong folio. *London* [1780?].

1156. HARMONIST (The); a select Collection of Ancient and Modern Glees, Catches, Canons, Epigrams, &c. In score. Vol. I. octavo. *London.*

1157. HILTON (John), Mus. Bac. Catch that Catch can, or, A choice Collection of Catches, Rounds & Canons for 3 or 4 Voyces. Collected and published by.

oblong duodecimo. *London*, 1652.

A collection in manuscript of nearly 170 Catches, Canons, and Rounds by John Hilton, White, Thomas Brewer, William Lawes, Cranford, Thomas Holmes, Robert Johnson, Edmund Nelham, William Webb, George Holmes, Lugg, John Smith, John Cobb, &c., is bound up with this work.

1158. HORSLEY (William), Mus. Bac. Vocal Harmony; being a Collection of Glees, Madrigals, Elegies, &c., compiled from compositions of the best authors, ancient and modern, including the Prize Glees from 1763 to 1794, with a variety of new pieces, written expressly for this work by the most esteemed composers. Edited by. In score. Portrait of the Editor. 9 vols. folio. *London.*

1159. HORSLEY (William), Mus. Bac. A Volume containing the following Glees (printed singly from Horsley's "Vocal Harmony"). folio. *London.*

Serene and mild . .	*Webbe.*	Once upon my cheek	*Dr. Callcott.*
Nought but the present	*do.*	O snatch me swift .	*do.*
Glorious Apollo . .	*do.*	Shepherds' joys . .	*Horsley.*
See, what horrid tempests	*Stevens.*	Sweet nymph. . .	*do.*
How sleep the brave	*Dr. Cooke.*	Sweet poet of the woods	*do.*
In the merry month	*do.*	Awake, my lyre . .	*do.*
As now the shades .	*do.*	Come, gentle zephyr	*do.*
Come, bind my hair	*Battishill.*	Thrice happy they .	*do.*
Let happy lovers .	*J. S. Smith.*	Arise, my fair . .	*do.*
While fools their time	*do.*	Balmy gale . . .	*do.*
Blest pair of Syrens.	*do.*	Lo! on yon long .	*do.*
Return, blest days .	*do.*	It was the nightingale	*M. P. King.*
When to the Muses'	*do.*	Who rides on that meteor	*do.*
Oh, share my cottage	*Dr. Callcott.*	O whiter than the swan	*do.*
Thou pride of the forest	*do.*	The nightly wolf .	*do.*
Soft and safe . . .	*do.*		

1160. HORSLEY (William), Mus. Bac. Six Glees, for two trebles and a bass. Op. 3. The Composer's Autograph at foot of title-page. oblong folio. *London.*

"The May Fly," glee for three voices, by Dr. Callcott; and

"O, Nanny, wilt thou gang with me?" Harmonized as a glee by S. Harrison.

1161. JONES (Robert). Ultimum Vale, or the Third Book of Ayres for 1, 2, and 4 Voyces. (Wanting the title.) folio. *London, n. d.* [1608].

This copy is believed to be unique.

1162. KING (M. P.) Glees. See Nos. 1115, 1151, 1159.

1163. KREUTZER (Conradin). Sechs [Gesange] gedichte von M. Hessemer, in Musik gesetzt für Vier Mannerstimmen. 1 und 2 Heft. In separate parts. oblong octavo. *Mainz.*

1164. KREUTZER (Conradin). Sechs Gesange für Vier Mannerstimmen. 2tes Heft. In separate parts. oblong octavo. *Mainz.*

1165. KREUTZER (Conradin). XII Vierstimmige Gesange and Choere. In score and separate parts. octavo. *Mainz.*

1166. MARTINI (Padre Giambattista). Cinquantadue Canoni, a duè, tre, e quattro voci. octavo. *Venice.*

1167. MARTINI (Padre Giambattista). Sessanta Canoni, a due, tre, e quattro voci, con accompagnemento di pianoforte composto da Pio Cianchettini. In score. oblong folio. *London.*

1168. MICHELI (Romano). Musica Vaga et Artificiosa Continente Mottetti con oblighi et Canoni diuersi tanto per quelli, che si dilettano sentire varie curiosita, quanto per quelli, che voranno professare d'intendere diversi studii della Musica. Autograph of Dr. Callcott on title. folio. *Venice*, 1615.

Presented to the Society by Messrs. Keith, Prowse, & Co.

1169. MORNINGTON (Garrett Wellesley, Earl of). The Glees and Madrigals composed by, published for the first time in a complete form. Edited by Sir Henry R. Bishop. In score. folio. *London*, 1846.

1170. MUSICÆ Vocalis Deliciæ; being a Collection of Madrigals, Glees, Catches, &c. In score. Vol. II. octavo. *London.*

1171. NOVELLO'S Part Song Book, a Collection of Chorusses and other pieces for three, four, and five voices. Edited by Edwin George Monk. In vocal score. quarto. *London*, 1851.

1172. NOVELLO'S Part Song Book. In separate parts. Two sets, eight parts. octavo. *London*, 1851.

1173. ORPHEUS; a Collection of Glees of the most admired German composers. English text. Books I. to XVI. and XXIII. Four separate voice parts and a separate pianoforte accompaniment. oblong octavo. *London.*

1174. PAGE (John). Festive Harmony; a Collection of the most favourite Madrigals, Elegies, and Glees, selected from the works of the most eminent composers. In score. folio. *London*, 1804.

Presented to the Society by Miss Peacock.

1175. PLAYFORD (John). The Musical Companion, in two books: the First Book containing Catches and Rounds, for Three Voyces; the Second Book containing Dialogues, Glees, Ayres, and Songs, for Two, Three, and Four Voyces. Collected and published by. oblong quarto. *London*, 1673.

The date on the title to the Second Book is 1672.

1176. PLAYFORD (John). Another edition (wanting the title, table of

contents, and pages 1, 2, 9, and 10). Four pages additional are inserted between pages 112 and 113.

oblong quarto. *London.*

The Second Book dated 1672, as in the foregoing copy.

1177. PURCELL (Henry), &c. The Catch Club, or Merry Companions, being a choice collection of the most diverting Catches for three and four voices, compos'd by the late Mr. Henry Purcell, Dr. Blow, &c. Two books in one volume.

oblong quarto. *London.*

1178. RAVENSCROFT (Thomas), Mus. Bac. Pammelia. Musickes Miscellanie: or Mixed Varietie of pleasant Roundelayes and delightfull Catches of 3, 4, 5, 6, 7, 8, 9, 10 Parts in one.

quarto. *London*, 1609.

A few catches are written in a contemporary hand on the fly leaves at the end of the book.

1179. RAVENSCROFT (Thomas), Mus. Bac. Pammelia. (Another edition.) *London*, 1618.

Deuteromelia: or The Second part of Musick's melodie, or melodius Musicke, Of Pleasant Roundelaies; K. H. mirth, or Freemen's Songs and such delightfull Catches.

London, 1609.

Melismata. Musicall Phansies, fitting the Court, Citie and Countrey Humours, to 3, 4 and 5 Voyces.

London, 1611.

A Briefe Discourse of the true (but neglected) use of Charact'ring the Degrees by their Perfection, Imperfection and Diminution in Measurable Musicke, against the Common Practise and Custome of these Times; Examples whereof are exprest in the Harmony of 4 Voyces, Concerning the Pleasure of 5 usuall Recreations. 1. Hunting, 2. Hawking, 3. Dancing, 4. Drinking, 5. Enamouring. *London*, 1614.

Bound in one volume, quarto.

1180. RIMBAULT (Edward Francis), LL.D. The Rounds, Catches, and Canons of England; a Collection of Specimens of the sixteenth, seventeenth, and eighteenth centuries, adapted to modern use. The words revised, adapted, or re-written by the Rev. J. Powell Metcalfe. The music [in score] selected and revised, and an Introductory Essay on the Rise and Progress of the Round, Catch and Canon, and Biographical Notices of the Composers written by.

large quarto. *London* [1864].

Presented to the Society by Dr. Rimbault.

1181. SAFFREY (Osmond). Two Sets of favourite Glees (each containing six), selected from the most admired composers, and adapted for three voices. In score. folio. *London.*

1182. SALE (John). Three Collections of Glees edited by, viz.—
Six Glees, three by Lord Mornington and three by John Sale.
Six Glees by Lord Mornington.
Glees by John Sale, Dr. Arnold, Samuel Webbe, Dr. Callcott and William Linley.
Bound together. oblong folio. *London.*

1183. SMART (Sir George T.) A Collection of Glees and Canons. In score. folio. *London* [1863].

1184. SMITH (John Stafford). A Collection of Glees for 3, 4, 5 and 6 voices. In score. oblong folio. *London.*

1185. SMITH (John Stafford). A select Collection of Catches, Canons, and Glees for three and four voices.
A miscellaneous Collection of New Songs, Catches and Glees for one, two, three, four and five voices; and a Cantata entitled, The Frantic Lady.
A collection of Songs of various kinds and for different voices.
A Fifth Book of Canzonets, Catches, Canons and Glees.
Bound together. oblong folio. *London.*

1186. SPOFFORTH (Reginald). A Collection of Glees, compiled from the unpublished manuscripts of the late Reginald Spofforth, carefully collated with the originals by W. Hawes. In score. folio. *London*, 1830.

1187. SPOFFORTH (Reginald). Six Glees. Book 1st. In score.
"Fill high the grape's exulting stream," Glee, by R. Spofforth. In score.
Six Scotch Airs, harmonized as Glees by William Hawes. In score.
Six Glees, for three and four voices, by William Hawes. In score.
In one volume. oblong folio. *London.*
A Memoir of Spofforth (printed for the above folio Collection of his Glees) is inserted within the cover.

1188. STIRLING (Elizabeth). Nine Choral Songs, in score. folio. *London* [1857.]
Presented to the Society by Mr. J. A. Novello.

1189. WALMISLEY (Thomas Forbes). A Collection of Glees, Trios, Rounds, and Canons. In score. folio. *London.*

1190. WALMISLEY (Thomas Forbes). Six Glees for three, four, five, and six voices. See No. 1115.

1191. WARREN (Thomas). The Collections of Catches, Canons, and Glees (thirty-two in number) edited by. 5 vols. oblong folio. *London.*

Within the cover of the first volume is an "Index to Warren's Collection of Catches, Canons, Glees, and Madrigals, together with the Vocal Harmony." octavo. *London*, 1836.

1192. WARREN (Thomas). A Collection of Vocal Harmony, consisting of Catches, Canons, and Glees, to which are added several Motetts and Madrigals composed by the best Masters. Selected by.
oblong folio (bound uniformly with the foregoing). *London.*

1193. WARREN (Thomas). Collection of Vocal Harmony. Another copy. oblong folio. *London.*

1194. WARREN (Thomas). Collections of Catches, Canons, and Glees (the first twenty-five only). Bound in 5 vols. oblong folio. *London.*

This copy has been rendered imperfect by the excision of such pieces as are set to objectionable words.

1195. WEBBE (Samuel). A Selection of Glees, Duets, Canzonets, &c., principally taken from the Nine Books published at different periods from the year 1764, by Samuel Webbe; to which are added many new Glees and Canzonets, never before published. In score. Three vols. folio. *London.*

1196. WEBBE (Samuel). Six Original Glees by the late Samuel Webbe. In score. folio. *London.*

1197. WEBBE (Samuel), jun. Convito Armonico; a Collection of Madrigals, Elegies, Glees, Canons, Catches, and Duets, selected from the works of the most eminent composers. [A pianoforte arrangement is subjoined to most of the compositions.] Four vols. bound in two. folio. *London.*

COLLECTIONS OF SONGS.

1198.

ABELL (John). A Collection of Songs in various languages, composed by. folio. *London*, 1701.

1199. ABELL (John). A Collection of Songs in English, composed by. folio. *London*, 1701.

Bound up with Mercurius Musicus (No. 1313).

1200. AIRS. XIX Livre d'Airs de different autheurs à deux parties. [The composers' names are not given.]
octavo. *Paris*, 1676.

1201. AIRS. Recueil d'Airs Serieux et a Boire, de different autheurs [pour Decembre 1710 et l'année 1711]. In score.
oblong quarto. *Amsterdam*, 1710–11.

1202. ALBERT (H. R. H. Prince). Three Canzonets, with German and English text. In vocal score. folio. *London*.

Presented to the Society by Mr. Lonsdale.

1203. ALBERT and ERNEST (Princes). Songs and Ballads written and set to music by. English and German text.
folio. *London*.

Presented to the Society by Mr. H. G. Bohn.

1204. AMARYLLIS: consisting of such Songs as are most esteemed for composition and delicacy, and sung in the Public Theatres or Gardens. All chosen from the works of the best authors. 2 vols. in one, wanting the titles. Vignettes on each page. quarto. *London*.

1205. AN ANTIDOTE AGAINST MELANCHOLY; being a Collection of Fourscore Merry Songs. The Music of them all entirely new, and several of the Songs never before set to Music.
small octavo. *London*, 1749.

1206. ARIOSTI (Attilio). Six Italian Cantatas, and Six Lessons for the Viol d'Amore. The Cantatas in full score.
folio. *London*.

This volume was published without title or composer's name: in place of the former, appears the inscription, "Alla Maestà di Giorgio, Rè della Gran Britagna, &c. &c." The initials "A. A." are subscribed to the dedication.

1207. ARNE (Michael). A Collection of Songs by, published singly. Bound in one volume. Part in full and part in vocal score.
folio. *London*.

1208. ARNE (Thomas Augustine), Mus. Doc. Songs and Duetto in the Blind Beggar of Bethnal Green, as perform'd by Mr. Lowe and Mrs. Clive at the Theatre Royal, in Drury Lane. With the Favourite Songs sung by Mr. Lowe in the Merchant of Venice, at the said Theatre. To which will be added a Collection of New Songs and Ballads. The Words selected from the Best Poets. In score. folio. *London.*

1209. ARNE (Thomas Augustine), Mus. Doc. Lyric Harmony, consisting of Eighteen new Ballads, with "Colin and Phœbe," in score, as performed at Vauxhall Gardens by Mrs. Arne and Mr. Lowe. folio. *London.*

ARNE (Thomas Augustine), Mus. Doc. Songs in the Comedies called "As you like it," and "Twelfth Night," written by Shakspear; with a favourite Air in the "Fall of Phaeton,' another in the "Tender Husband," and the Scene of the Ghosts of Darius and Statira, in the "Rival Queens, or the Death of Alexander the Great;" for Two Voices. folio. *London.*

ARNE (Thomas Augustine), Mus. Doc. The Musick in the Masque of "Comus." In full score. folio. *London.*

The composer's autograph is on the title-pages of this and the preceding work.

ARNE (Michael). The Flow'ret; a new Collection of English Songs. [See also No. 1219.] folio. *London.*

ARNE (Thomas Augustine), Mus. Doc. Vocal Melody; an entire new Collection of English Songs, and a Cantata. One book. folio. *London* [1750].

BOYCE (William), Mus. Doc. The Chaplet; a Musical Entertainment. In full score. folio. *London* [1749].

HOWARD (Samuel), Mus. Doc. A Cantata and English Songs. folio. *London.*

LAMPE (John Frederick). Pyramus and Thisbe, a Mock Opera, the Words taken from Shakspeare. In full score. folio. *London* [1745].

LAMPE (John Frederick). The Grand Concerto, Favourite Songs, Duettos, Trio, and Chorus, in the New Masque called "The Sham Conjurer." In full score. folio. *London* [1741].

HOWARD (Samuel), Mus. Doc. The British Orpheus, a Collection of Favourite English Songs. Book IV. folio. *London.*

LAMPE (J. F.), Howard (Dr.), &c. The Vocal Musical Mask, a Collection of English Songs. folio. *London.*

Bound together in one volume.

1210. ARNE (Thomas Augustine), Mus. Doc. A favourite Collection of English Songs, sung by Mr. Beard, Miss Young, &c., at Ranelagh Gardens. In full score. folio. *London*, 1757.

1211. ARNE (Thomas Augustine), Mus. Doc. The Syren, a new Collection of Favourite Songs, sung at Ranelagh, Vauxhall, &c. In full score. folio. *London.*

1212. ARNE (Thomas Augustine), Mus. Doc. The Agreeable Musical Choice, a favourite Collection of English Songs. In full score. folio. *London.*

1213. ARNE (Thomas Augustine), Mus. Doc. Collections of Songs by. In score, viz.

The Winter's Amusement. folio. *London.*

A choice Collection of Songs sung at Vauxhall Gardens. Book XII. folio. *London* [*c.* 1761].

Cymon and Iphigenia, a cantata. folio. *London.*

Summer Amusement. folio. *London.*

The Vocal Grove. folio. *London*, 1774.

The Syren. folio. *London.*

Also,

BAILDON (Joseph). The Laurel, a Collection of Songs. folio. *London.*

For Book II. of this work see No. 1219.

WORGAN (John). A Collection of new Songs and Ballads. folio. *London.*

Bound together in one volume.

1214. ARNE (Thomas Augustine), Mus. Doc. New Favourite Songs as sung by Mrs. Arne at Ranelagh House, Master Arne and Mr. Phillips at Marybone Gardens. In full score. oblong folio. *London.*

1215. ARNE (Thomas Augustine), Mus. Doc. A Favourite Collection of Songs, with the Dialogue in The Arcadian Nuptials. Book XIV. Part in full, part in vocal, score. folio. *London* [*c.* 1764].

1216. ARNE (Thomas Augustine), Mus. Doc. The Vocal Grove, being a collection of Favourite Songs sung by Mr. Vernon, Mrs. Hudson, Mrs. Weichsell, and Miss Jameson at Vauxhall. In full score. folio. *London*, 1774.

1217. ARRIGONI (Carlo). Cantate da Camera. oblong folio. *London*, 1732.

1218. AYRES AND DIALOGUES (New) composed for voices and viols of two, three, and four parts [by various authors]. Together with Lessons for Viols or Violins by John Banister and Thomas Low [and others]. octavo. *London*, 1678.

1219. BAILDON (Joseph). The Laurel, Book II.; a new collection of English Songs and Cantatas, sung by Mr. Lowe and Miss Falkner at Vauxhall and Marybon Gardens. In full score. For Book I., see No. 1213. folio. *London.*

Four Favourite Songs, sung by Mr. Beard at Ranelagh Gardens. In full score. folio. *London.*

The Flow'ret, by Master Arne. [See also No. 1209.] folio. *London.*

Bound together in one volume.

1220. BALLARD (J. B. Christophe). La Clef des Chansonniers: ou, Recueil des Vaudevilles depuis cent ans & plus, notez, et recueillis pour la première fois. [The Airs only are given.] 2 vols. small octavo. *Paris*, 1717.

1221. BANQUET of Musick (The); or, a collection of the newest and best Songs sung at Court and at Publick Theatres, with a Thorow-Bass for the Theorbo-Lute, Bass-Viol, Harpsichord, or Organ. Composed by several of the best Masters. The Words by the Ingenious Wits of this Age. Six Books. small folio. *London*, 1688-1692.

Book VI. presented to the Society by Mr. Victor Schælcher.

1222. BATTISHILL (Jonathan). A collection of favourite Songs, sung at the Publick Gardens and Theatres. folio. *London.*

Presented to the Society by Mr. G. F. Bawtree.

1223. BATTISHILL (Jonathan). A collection of Songs for 3 and 4 voices. Books I. and II. See No. 1139.

1224. BASSANI (Giovanni Battista). L'Armonia delle Sirene, Cantate Amorose Musicali a voce sola. Opera Seconda. oblong octavo. *Bologna*, 1692.

Eco Armonica delle Mvse, Cantata Amorose a voce sola. Opera Settima. oblong octavo. *Bologna*, 1693.

Bound together in one volume.

1225. BEETHOVEN (Ludwig Van). The Songs of, with the original text, edited and adapted to English words by William Hills. folio. *London* [1859].

Presented to the Society by the Editor.

1226. BENEDETTI (Pietro). Musiche [Arie] di, Libro Secondo. folio. *Venice*, 1613.

1227. BERG (George). The new Songs sung by Miss Davis and Mr. Lowe at Marybone. No. II. In vocal score. oblong folio. *London.*

1228. BICKHAM (George, jun.) The Musical Entertainer [a collection of Songs by various composers, with vignettes to every page], engraved by. [The Music arranged and edited by John Frederick Lampe.] Two vols. in one (wanting the title-page to the second volume). folio. *London*, 1737-38.

1229. BIRD (William Hamilton). The Oriental Miscellany; being a collection of the most favourite Airs of Hindostan, compiled and adapted for Harpsichord, &c. folio. *Calcutta*, 1789.

Presented to the Society by the Rev. F. J. Stainforth.

1230. BISHOP (Sir Henry Rowley). Lays and Legends of the Rhine. The poetry by J. R. Planchè. In vocal score. Plates. folio. *London*, 1827.

Presented to the Society by Mr. Netherclift, jun.

1231. BISHOP (Sir Henry Rowley). Collections of Songs by. See No. 778.

1232. BLOW (John), Mus. Doc. "Amphion Anglicus, a Work of many Compositions, for One, Two, Three, and Four Voices; with several Accompagnements of Instrumental Musick, and a Thorow-bass to each Song, figur'd for an Organ, Harpsichord, or Theorboe Lute." (Wanting the portrait.) small folio. *London*, 1700.

Presented to the Society by J. L. Dampier, Esq.

1233. BLOW (John), Mus. Doc. The same. Another copy, also wanting the portrait. Autograph of Dr. Alcock. small folio. *London*, 1700.

1234. BLOW (John), Mus. Doc., and PURCELL (Henry). Three Elegies upon the much lamented Loss of our late Most Gracious Queen Mary. small folio. *London*, 1695.

See No. 1258.

1235. BONINI (Severo). Il Secondo Libro di Madrigali e Mottetti a una voce sola per cantare sopra Gravicembalo, Chittaroni et Organi, con Passaggi e Senza. folio. *Florence*, 1609.

1236. BOWMAN (Henry). Songs for one, two & three voyces to the Thorow-Bass. With some Short Symphonies. Collected out of some of the Select Poems of the incomparable Mr. Cowley, and others, and composed by Henry Bowman, Philo-Musicus. Second edition. folio. *Oxford*, 1679.

1237. BOYCE (William), Mus. Doc. Lyra Britannica; being a collection of Songs, Duets, and Cantatas on various subjects. Five parts. In full score. folio. *London*.

1238. Boyce (William), Mus. Doc. Lyra Britannica. Another edition. (Bound up with Handel's Water Musick, arranged for the Harpsichord.) oblong folio. *London.*

1239. Bunting (Edward). A General Collection of the Ancient Irish Music, containing a variety of admired Airs, never before published; and also the compositions of Conolan and Carolan, collected from the Harpers, &c. in the different Provinces of Ireland, and adapted for the Pianoforte, with a Prefatory Introduction. folio. *London.*

1240. Bunting (Edward). The Ancient Music of Ireland, arranged for the Pianoforte; to which is prefixed a Dissertation on the Irish Harp and Harpers, including an Account of the Old Melodies of Ireland. quarto. *Dublin*, 1840.

1241. Campian (Thomas). The Third and Fourth Booke of Ayres, composed by Thomas Campian so as they may be expressed by one Voyce with a Violl, Lute or Orpharion. folio. *London, n. d.* [1612].

1242. Carey (Henry). Six Cantatas, the Words and Music by. oblong quarto. [*London*] 1732.

1243. Carey (Henry). The Musical Century, in One Hundred English Ballads, on various Subjects and Occasions; adapted to several Characters and Incidents in Human Life, and calculated for Innocent Conversation, Mirth, and Instruction. The Words and Music of the whole work by. The second edition. Portrait of the Author. 2 vols. folio. *London*, 1740.

1244. Caulfield (John). A Collection of the Vocal Music in Shakspere's Plays, including the whole of the Songs, Duets, Glees, Chorusses, &c., arranged with an accompaniment for the Pianoforte by Mr. Addison. In vocal score. 2 vols. octavo. *London* [1864].

1245. Chansons Anciennes. large octavo. *Paris*, 1842 (?).

1246. Chansons. Musique des Chansons de P. J. de Béranger, contenant les Airs Anciens et Modernes les plus usites. [The voice parts only are given.] octavo. *Paris*, 1834.

1247. Chappell (William). A collection of National English Airs, consisting of Ancient Song, Ballad, and Dance Tunes, interspersed with Remarks and Anecdote, and preceded by an Essay on English Minstrelsy. The Airs harmonized for the Pianoforte by W. Crotch, Mus. Doc., G. Alex. Macfarren, and J. Augustine Wade. 2 vols. quarto: the first containing the Music, the second the Essay, Remarks, &c.

 London, 1838-40.

1248. CHAPPELL (William). Popular Music of the Olden Time; a collection of Ancient Songs, Ballads, and Dance Tunes, illustrative of the Ancient Music of England, with short Introductions to the different periods, and notices of the airs from writers of the sixteenth and seventeenth centuries. Also a short account of the minstrels. The whole of the Airs harmonized by G. A. Macfarren.

2 vols. octavo. *London*, 1855-59.

1249. CHILCOT (Thomas). Twelve English Songs; the words by Shakspere and other celebrated poets. In full score.

folio. *London.*

1250. CHOICE AYRES, Songs, and Dialogues, to sing to the Theorbo Lute or Bass Viol, being most of the newest Ayres and Songs sung at Court and at the Publick Theatres. Composed by several Gentlemen of His Majestie's Musick, and others. Five books, bound together.

small folio. *London*, 1676-84.

The fourth and fifth books presented to the Society by Dr. Rimbault.

1251. CHOICE AYRES, Songs, and Dialogues. Book I. A different edition from that contained in the last-described volume, and slightly imperfect, but having the rare separately-paged sheet (which is wanting in the above volume), entitled, "The Ariel's Songs in the Play call'd The Tempest" [by Banister and Pelham Humphreys] inserted.

small folio. *London*, 1676.

A collection of Songs, and other pieces, mostly printed on single leaves, viz.:

That Jenny's my friend.
Fair is the swan . . *Arne.*
Dione (a Pastoral) . *do.*
The hasel-ey'd maid.
True blue.
Rise, rise (Dirge in Romeo and Juliet).
The shepherd's resolution.
Damon's invitation.
The willing maid . *Defesch.*
The Bee . . . . *Duncalfe.*
The fond fair . . *Lampe.*
Old English beer . *Leveridge.*
The Hop Planter's Song. (In Mercury Harlequin.)
Blithe Colin's best art.
Kitty Fell.
'Tis true, my Celia.
John and Nell.
The British sailor's toast.
My fond shepherds.
When all the Attic fire . . . . . *Arne.*
Love and Friendship *Mouse.*
Miss Vince . . . *Crompton.*
Two Instrumental Tunes in Theodosius.
Where's my swain.
The Prussian king.

[All the above are in MS.]

Would you think it *Gilding.*
Gin ere I'se in love. *Atfield.*
Sweet William.
Cupid's power restor'd *Atfield.*
Love's fights.
Come, come, my dear nymph . . . . *Long.*

Spring	*Atfield.*	Hooly and fairly.	
He comes, he comes	*Carey.*	Peggy Benson.	
Silvia, bright nymph.		The huntsman's rouse.	
The pleasures of a single life . . .	*Hudson.*	Hope at the last.	
		Damon and Sylvia.	
The agreeable amusement.		The good fellow.	
		Sylvia, bright nymph.	
Advice to Cloris.		Apollo, straight my fancy	*G. Berg.*
Of all my experience	*S. Long.*	To make me feel .	*Defesch.*
The advice . . .	*Taylor.*	Nature for thee . .	*Larken.*
Colin and Phœbe.		To Celia thus.	
Cupid's defeat . .	*Rosselli.*	The rising beauty .	*S. P.*
The happy pair . .	*Hussey.*	Polly of the plain.	
The maiden's resolution (MS).		Molly.	
		Heigh ho.	
Hark! Daphne (MS).		To some petty sinner.	
Damon and Sylvia MS).		The fool that is wealthy.	
Plain truth.			
Sally.		The impartial adviser	*J. Atfield.*
My grandmother.		As t'other day . .	*Defesch.*
The sun was sunk.		Colin's success.	
Comus's Court . .	*Atfield.*	The resolve.	
Would you obtain .	*Oswald.*	As Jockey was walking.	
Belvidera	*Harrington.*		
See, how thy captive.		The Bacchanalians.	
Woo'd and married.		The unexpected revenge	*Hudson.*
A midnight thought	*Abington.*		
The dust cart . .	(*Oswald?*)	The retort.	
To soothe my Cloe .	*Granom.*	Robin Hood.	
Songs in Queen Mab.		Young Dorilas.	
Come, thou god.		The British grenadiers.	
The retort . . .	*Arne.*		

Bound in a volume.

1252. CLARK (Jeremiah), of Worcester. Eight Songs. In full score. folio. *London.*

1253. CLIO and Euterpe, or British Harmony; a collection of celebrated Songs and Cantatas by the most approved masters, curiously engraved. Embellished with designs adapted to each Song. 2 vols. octavo. *London,* 1758.

1254. CORKINE (William). Ayres to sing and play to the lute and Basse Violl. With Pavins, Galliards, Almaines and Corantos for the Lyra Violl. folio. *London,* 1610.

1255. DALBERG (Frederick). Three English Songs and a Glee. oblong folio. *London.*

Presented to the Society by Mr. A. T. Roffe.

1256. DAUNEY (William). Ancient Scotish Melodies (the Skene MS.) See No. 2377.

1257. DELICIÆ Musicæ; being a collection of the newest and best Songs sung at Court and the Publick Theatres. Six Books, bound together. small folio. *London,* 1695-6.

1258. DELICIÆ Musicæ. The first five books.
small folio. *London*, 1695-6.

"Thesaurus Musicus; being a collection of the newest Songs performed at his Majestie's Theatres, and at the Consorts in Viller Street, in York Buildings, and in Charles Street, Covent Garden." The fourth and fifth books.
small folio. *London*, 1695-6.

"Three Elegies upon the much lamented loss of our late most Gracious Queen Mary. Sett to Musick by Dr. Blow and Mr. Henry Purcell." small folio. *London*, 1695.

"The Songs in the 'Indian Queen,' as it is now composed into an Opera. By Mr. Henry Purcell." In vocal score. small folio. *London*, 1695.

Presented to the Society by John Lucius Dampier, Esq.

1259. DIBDIN (Charles). A Collection of the Songs written, composed, and sung by him in the undermentioned Table Entertainments, produced at the Lyceum and Sans Souci Theatres and elsewhere.
6 volumes. folio. *London* [1789-1801].

I.
The Wags, or The Camp of Pleasure . . . . [1790]
The Oddities . . . . [1789]

II.
Private Theatricals, or Nature in Nubibus . [1791]
The Quizzes, or A Trip to Elysium . . . . [1792]

III.
Castles in the Air . . [1793]
Great News, or A Trip to the Antipodes . . [1794]

IV.
Will of the Wisp . . . [1795]
Christmas Gambols . . [1795]
The General Election . [1796]

V.
Valentine's Day . . . [1797]
The Sphinx . . . . [1797]
King and Queen . . . [1798]
A Tour to the Land's End . . . . . [1799]

VI.
A Frisk . . . . . [1801]
The Cake House . . . [1800]
Tom Wilkins . . . . [1799]

1260. DIBDIN (Charles). The Music of the best and most esteemed of the Songs of. In vocal score.
octavo. *s. l. v. a.* [*London*].

1261. DIGNUM (Charles). Vocal Music, consisting of songs, duets, and glees, the melodies composed and adapted by. In score. Portrait. folio. *London.*

1262. DUSSEK (J. L.) Six Canzonets. Op. 52. Italian and English text. folio. *London.*

Presented to the Society by Mr. A. T. Roffe.

1263. ECCLES (John). A Collection of Songs for One, Two, and Three Voices, together with such Symphonys for Violins or

Flutes as were by the Author design'd for any of them; and a Thorough-bass to each Song, figur'd for an Organ, Harpsichord, or Theorbo Lute. In full score. folio. *London.*

1264. FERRABOSCO (Alfonso). Ayres. Autograph of the author on title-page. folio. *London,* 1609.

1265. FINK (G. W.) Musikalischer Hausschatz der Deutschen. Eine Sammlung von 1000 Liedern und Gesangen. Gesammelt und herausgegeben von. In vocal score. octavo. *Leipsic,* 1845.

1266. FORBES (John). Cantus. Songs and Fancies to severall Musicall Parts. Both apt for Voices and Viols. With a brief Introduction to Musick, as is taught into the Musick School of Aberdeen. The Third edition, exactly Corrected and Enlarged. Together also with several of the choicest Italian Songs, and New English Ayres all in three parts, viz. Two Trebles and a Bass. Most pleasant and delightful for all humours. (The title and three leaves in fac-simile.) oblong small quarto. *Printed by John Forbes, Aberdeen,* 1682.

1267. GABRIELLI (Domenico). Cantate a Voce Sola. oblong octavo. *Bologna,* 1691.

Bound with Melpomene Coronata (see No. 1309).

1268. GALLIARD (John Ernest). Six English Cantatas, after the Italian manner. In score. folio. *London.*

1269. GAMBLE (John). "Ayres and Dialogues (to be sung to the Theorbo Lute or Bass Viol)." small folio, *London,* 1657.

and

"Ayres and Dialogues for One, Two, and Three Voyces; to be sung either to the Theorbo Lute or Basse Viol. The Second Book." Bound together in one volume. Portrait of the composer inserted. small folio. *London,* 1659.

1270. GIORDANI (Giuseppe). Six English Canzonets, for two voices. (Wanting title.)

Eight English Canzonets, for two voices.

Six English Canzonets. Bound together in one vol. oblong folio. *London.*

1271. GLOUCESTERSHIRE SONG (The), "George Ridler's Oven," or, "My dog and I." Harmonized for 4 voices. In score. octavo. [*Cirencester,* 1836].

This song, which has long been regarded by the natives of Gloucestershire as their County Song, and is always sung at the annual meeting of the Gloucestershire Society (a charitable institution) in London, is appended to the "Rules and Regulations of the Cirencester Harmonic Society, established 1831."

Presented to the Society by Mr. John Bishop.

1272. GREENE (Maurice), Mus. Doc. Spenser's Amoretti: oblong folio. *London.*

1273. GREENE (Maurice), Mus. Doc. A Cantata and four English Songs. See No. 1409.

A Cantata and English Songs. Book II. See No. 856.

1274. H. (A.) Twelve Italian Canzonets; to which is added a collection of English Songs. [Imperfect ?] oblong folio. *London.*

1275. HALE (Thomas). Social Harmony, consisting of a collection of Songs and Catches for two, three, four and five parts, from the works of the most eminent masters. To which are added several choice Songs on Masonry. quarto. *London*, 1763.

Bound with Prelleur's Introduction to Singing.

1276. HARMONIA VERA: or Six of the most celebrated Cantatas in the English Language. [By Haydon, Pepusch, and Handel.] folio. *London*, 1771.

Bound with Falkener's Instructions for the Harpsichord, &c.

1277. HAYDN (Joseph). Gesaenge mit Begleitung des Pianoforte. Two parts. oblong folio. *Leipsic.*

1278. HERON. Songs and Ballads sung at Ranelagh Gardens. Book the 3rd. folio. *London*, [1761 ?]

1279. HOLDEN (S.) A collection of Masonic Songs, arranged with chorusses in parts [to popular airs, &c.]. Frontispiece. octavo. *Dublin.*

Presented to the Society by Mr. A. Durlacher.

1280. HOOK (James). A collection of new English Songs sung at the new Theatre in Richmond, by Mr. Fawcett, Mr. Smith and Miss Slack, and also a Song sung at Ranelagh by Mr. Fawcett. Opera Prima. folio. *London.*

1281. HOOK (James). The Hermit, by Dr. Goldsmith. Adapted for two violins, voice, and harpsichord. folio. *London.*

Bound with Falkener's Instructions for the Harpsichord, &c.

1282. HORN (Charles Edward). Indian Melodies, arranged for the voice and pianoforte. The poetry by W. Reader, jun. [No. 1.] folio. *London.*

1283. HORNCASTLE (Frederick William). Melodies of Many Nations, selected and arranged to English words by. Book 1st. folio. *London.*

1284. HORTENSE, Duchesse de Saint Leu, ex-Reine de Holland. Romances. Plates. oblong folio. *London.*

1285. HOWARD (Samuel), Mus. Doc. A Cantata and English Songs. In score. (See No. 1209.) folio. *London.*

1285* HUDSON (Robert). The Myrtle, a Collection of New English Songs. Books 2nd and 3rd. Partly in full, and partly in vocal score. folio. *London* [1767].

1286. HYDE (Frederick Augustus). A Miscellaneous Collection of Songs, Ballads, Canzonets, Duets, Trios, Glees, and Elegies, adapted for the voice and pianoforte. The Glees harmonized by Mr. Webbe, and the Italian Airs adapted by Mr. Shield. The whole carefully compiled from the most celebrated compositions of the best authors. A few of the compositions are in full score. Plates. 2 vols. folio. *London.*

1287. IRISH MELODIES (A Selection of), with symphonies and accompaniments (for pianoforte) by Sir John Stevenson, Mus. Doc., and Sir H. R. Bishop, and characteristic words by Thomas Moore. Ten vols. and a Supplement. folio. *London.*

1288. JACKSON (William), of Exeter. Elegies. In score. folio. *London.*

Twelve Canzonets, for two voices. In score. folio. *London.*

Hymns, in three parts, which are also adapted for a single voice. In score. folio. *London.*

Bound up with Elegies for three voices composed by Thomas Linley. See No. 1305.

1289. JACKSON (William), of Exeter. Elegies; a Second Set of Twelve Canzonets, for two voices; Six Epigrams, for two, three, and four voices; and Six Madrigals, for two, three, and four voices. In score. folio. *London.*

Presented to the Society by Mr. Cummins.

1290. JACKSON (William), of Exeter. Twelve Songs. Op. 4. In full score. folio. *London.*

Six Sonatas for the Harpsichord, accompanied with a Violin. folio. *London.*

1291. JACKSON (William), of Exeter.

Twelve Songs, Op. 1. Ditto, Op. 4. Ditto, Op. 7.
Twelve Canzonets, for 2 voices. Op. 9.
A Second Set of Twelve Canzonets, for 2 voices. Op. 13.
Twelve Pastorals, for 2 voices. Op. 15; and
Twelve Songs. Op. 16.
In score. Bound together, in one volume. folio. *London.*

1292. JOHNSON (James). The Scots Musical Museum. Six volumes bound in three. octavo. *Edinburgh*, 1787-1800.

1293. JONES (Edward). Musical and Poetical Relics of the Welsh Bards. Plates. First and Second volumes only. folio. *London*, 1794-1802.

1294. JONES (Edward). Lyric Airs; consisting of specimens of Greek, Albanian, Walachian, Turkish, Arabian, Persian, Chinese, and Moorish National Songs and Melodies; with basses for the harp or pianoforte. Likewise are subjoined, a few Explanatory Notes on the Figures and Movements of the Modern Greek Dances, and a short Dissertation on the Origin of the Ancient Greek Music. Edited by. Coloured etched frontispiece by Rowlandson. folio. *London*, 1804.

1295. JOURNAL HEBDOMADAIRE, ou Recueil d'Airs choisis dans les Operas Comiques, Melè de Vaudevilles, Rondeaux, Ariettes, Duo, Romances, &c., avec Accompagnement de Violin et Basse, chiffrée pour le Clavecin. Three vols. in two. octavo. *Paris*, 1767-8.

1296. KAMBRA (K.) Two original Chinese Songs, published by. oblong folio. *London.*

1297. KING (William). Poems of Mr. Cowley and others, composed into Songs and Ayres, with a Thorough Basse to the Theorbo, Harpsicon or Basse Violl. small folio. *Oxford*, 1668.

1298. KITCHENER (William), M. D. The Loyal and National Songs of England, for one, two, and three voices. Selected from original manuscripts and early printed copies in the library of. Partly in full, but chiefly in vocal score. folio. *London*, 1823.

1299. LAMPE (John Frederick). The Ladies Amusement; being a new collection of Songs, Ballads, &c., with Symphonies and Thorough Bass. In score. folio. *Dublin.*

1300. LAMPE (John Frederick). See also No. 1209.

1301. LAWES (Henry). Ayres and Dialogues for One, Two and Three Voices. Three books. Portrait on titles of the first and second books. small folio. *London*, 1653-55-69.

1302. LEGRENZI (Giovanni). Cantate e Canzonette a voce sola. oblong quarto. *Bologna*, 1676.

1303. LEVERIDGE (Richard). A Collection of Songs, with the Musick. Portrait of the composer. Two vols. octavo. *London*, 1727.

1304. LINLEY (Thomas). Twelve Ballads. oblong folio. *London.*

1305. LINLEY (Thomas). Elegies, for three voices. In score. (Bound up with Jackson's Elegies, &c. No. 1288.)
folio. *London.*

1306. LINLEY (William). Shakspere's Dramatic Songs, consisting of all the songs, duets, trios, and chorusses in character, as introduced by him in his various dramas; the Music partly new and partly selected, with new symphonies and accompaniments for the pianoforte, from the works of Purcell, Fielding, Drs. Boyce, Nares, Arne, Cooke, Messrs. J. Smith, J. S. Smith, T. Linley, jun., and R. J. S. Stevens; to which are prefixed a General Introduction of the subject and Explanatory Remarks on each play, together with an Appendix containing a new arrangement of the music of "Macbeth," by S. Wesley. Two vols. in one.
folio. *London* [1815-16].

1307. LYON (Thomas). Canzonets for the voice, and a Glee for 4 voices. folio. *London.*
Presented to the Society by Mr. A. T. Roffe.

1308. MACGREGOR (John). Eastern Music: Twenty Melodies from the Egyptian, Greek, Jewish Syrian, Turkish and Arabic for the voice, dulcimer, and drum, with pianoforte accompaniments and illustrations. quarto. *London.*

1309. MELPOMENE CORONATA DA FELSINA. Cantate Musicali à voce sola, date in luce da Signori Compositori Bolognesi.
oblong octavo. *Bologna*, 1685.
Bound with Gabrielli's Cantate (see No. 1267). The composers who contributed to the Melpomene were Co. Pirro Albergati, Giulio Cesare Arresti, Giovanni Paolo Colonna, Annibale Frabetti, Domenico Gabrielli, Rinaldo Gherardini, Nicola Giovanardi, Bartolomeo Monari, Francesco Passarini, Gio. Battista Sanuti Pellicani, Giacomo Antonio Perti and Giuseppe Tosi.

1310. MENDELSSOHN BARTHOLDY (Felix). Songs and Duetts, viz.:—

Eleven Songs, Op. 8. (Book I.)	I hear a small bird.
Ditto ditto. (Book II.)	The Savoyard's Song.
Twelve ditto, Op. 9. (Book I.)	The Mountain Burgh.
Ditto ditto. (Book II.)	Six Two-part Songs, Op. 63.
Six Songs, Op. 19.	My bark is bounding. (Duet.)
Ditto Op. 34.	Home far away. (ditto.)
Ditto Op. 47.	Evening Songs. (ditto.)
The Garland.	Zulieka and Hassan. (ditto.)

Bound together in a volume.
In vocal score. German and English Text.
folio. *London.*

1311. MERCURIUS MUSICUS. "The whole Volume of the Monthly Collections intituled Mercurius Musicus (for the year 1699),

Compos'd for the Theatres and other Occasions; With a Thorow Bass for the Harpsichord or Spinett. By the Best Masters of the Age." oblong quarto. *London*, 1699.
Wants pp. 65, 66, and 165 to 168.

1312. MERCURIUS MUSICUS; or, The Monthly Collection of New Teaching Songs compos'd for the Theatres and other Occasions With a Thorow Bass for the Harpsichord or Spinett. The Songs being Transpos'd for the Flute at the end of the Book. [The numbers from January to July, 1699.] oblong quarto. *London*, 1699.

1313. MERCURIUS MUSICUS. [The numbers from January to October, 1700]. folio. *London*, 1700.
and
ABELL (John). A Collection of Songs in English. folio. *London*, 1701.

1314. MERCURIUS MUSICUS. [The number for January 1702.] See No. 1332.

1315. MONTHLY MASK of Vocal Music (The), or, the newest Songs made for the Theatres and other occasions for the year 1703 (wanting the number for December). In score. folio. *London*, 1703.

1316. MONTHLY MASK of Vocal Music (The) containing all the choicest songs by the best masters made for the Playhouses, Public Consorts and other occasions for the year 1704. In score. folio. *London*, 1704.

1317. MONTHLY MASK of Vocal Musick (The). The numbers for February, March, April, May and June, 1705. In score. folio. *London*, 1705.

1318. MONTHLY MASKS of Vocal Musick (The) &c. for the year 1707. In score. folio. *London*, 1707.

1319. MONTHLY MASKS of Vocal Musick (The). The numbers for September 1708, May 1709 and May 1710. In score. folio. *London*, 1708-1710.

1320. MONTHLY MASK of Vocal Music (The), or, the Newest Songs made for the Theatres and other occasions, for the year 1722. In score. folio. *London*, 1722.

1321. MUSICAL MISCELLANY (The); being a Collection of choice Songs, set to the Violin and Flute, by the most eminent Masters. Six volumes. small octavo. *London*, 1729-31.

1322. MUSICAL MISCELLANY (The). Volumes II, III, IV and VI only. *London*, 1729-31.
Presented to the Society by Mr. Edward Thompson.

1323. NATION (The Spirit of the). Ballads and Songs by the writers of "The Nation" with original and ancient music arranged for the voice and pianoforte. quarto. *Dublin*, 1846.

1324. PASQUALI (Nicolo). XII English Songs in score, collected from several Masques and other Entertainments. oblong folio. *London*, 1750.

1325. PEPUSCH (John Christopher), Mus. Doc. "Six English Cantatas," and "Six English Cantatas for one voice, four with a flute and two with a trumpet and other instruments. Book y^e^ Second." In score. In one volume. folio. *London.*

1326. PHILLIPS (Henry). The True Enjoyment of Angling [containing seven Songs on that subject, set to music]. Portrait of the author. octavo. *London*, 1843.

1327. PIXELL. A collection of Songs set to music by. In full score. folio. *Birmingham*, 1759.

1328. POCKET COMPANION (A), for Gentlemen and Ladies, being a collection of the finest Opera Songs and Airs, composed by Handel, Buononcini, Attilio, &c. In score. 2 vols. octavo. *London.*

1329. PRATSH (Iwan). Repertory of [Russian] National Songs with Melodies, the music arranged by. [In the Russian language and characters.] octavo. *St. Petersburg*, 1790.

1330. PURCELL (Daniel). Six Cantatas for a Voice, with a Through Bass, two of which are accompanied with a Violin. Compos'd (after the Italian manner) by. folio. *London.*

1331. PURCELL (Henry). "Orpheus Britannicus; a Collection of all the choicest songs for One, Two, and Three Voices, composed by Mr. Henry Purcell; together with such Symphonies for Violins or Flutes as were by him designed for any of them, and a Through-bass to each Song, figur'd for the Organ, Harpsichord, or Theorbo Lute." Portrait of the composer. Two vols., small folio. *London*, 1698-1702.

1332. PURCELL (Henry). The same. Second edition. Portrait. 2 vols. small folio. *London*, 1706-1711.

The following are bound up with the second volume:

YOUNG (Anthony). A collection of New Songs for one and two voices, with a Thorow-Bass to each song. small folio. *London*, 1707.

MERCURIUS MUSICUS for January, 1702.

SINGLE SONGS by Dr. Blow, John Eccles, John Weldon, Willis, Dr. Tudway, Henry Carey, Jeremiah

Clarke, Raphael Courteville, Paçk, Vanbrughe, Hemming and Hudson.
Presented to the Society by Mr. R. W. Haynes.

1333. PURCELL (Henry). Orpheus Britannicus; a Collection of choice Songs for One, Two and Three Voices, with a Through-bass for the Harpsichord.
folio. *Published by Walsh. London, n. d.*
This publication differs materially from that bearing the same title brought out by the composer's widow.

HARMONIA SACRA, or Select Anthems in Score, for One, two and three voices. folio. *London.*

JACKSON (William), of Exeter. An Anthem, selected from the Psalms ("Hear me, O God"), and an Ode, written by Pope ("Vital spark"). In score. folio. *London.*
Bound together.

1334. PURCELL (Henry), and Dr. BLOW. Three Elegies upon Queen Mary. See No. 1258.

1335. PURCELL (Henry), and JOHN ECCLES. A collection of Songs set to music by. In vocal-score. folio. *London, n. d.*

1336. PURCELL (Henry). The Beauties of Purcell, consisting of the most favourite songs, duetts, trios, &c., selected from the various works of that great Master, revised and arranged, with a separate accompaniment for the pianoforte, and a thorough-bass to the whole, by Joseph Corfe. Two vols. in one. oblong folio. *London.*

1337. RAUZZINI (Venanzio). Twelve Italian Duettinos. In score.
oblong quarto. *London.*

1338. READING (John). A Book of New Songs (after the Italian manner) with Symphonies & a Through Bass fitted to the Harpsichord, etc. folio. *London.*

1339. REBEL (François) et François Francœur. Le Retour du Roy a Paris. Dialogue chanté devant sa Májesté a l'Hotel de Ville, le Dimanche 15 Novembre, 1744. In vocal score.
oblong folio. [*Paris*, 1744].

1340. REGGIO (Pietro). Songs. Engraved on copper plates. Engraved title, representing Arion on the Dolphin.
large folio. *London* [1680].
There is a curious reference to this work in the preface to "Choice Ayres, Songs, and Dialogues," Book III, 1681. See No. 1250.

1341. RICHARDSON (Vaughan). A collection of new Songs for one, two and three voices, accompany'd with instruments. In score. folio. *London*, 1701.

1342. RIMBAULT (Edward Francis), LL.D. Musical Illustrations of Percy's Reliques of Ancient English Poetry. A collection of old ballad tunes, &c. Portrait of Bishop Percy.
quarto. *London*, 1850.

1343. RIMBAULT (Edward Francis), LL.D. The Ancient Vocal Music of England. A collection of Specimens referred to in a series of Lectures and adapted to modern use by. In vocal score. folio. *London.*
Presented to the Society by Mr. Henry Littleton.

1344. RITSON (Joseph). A select collection of English Songs [with the airs]. See No. 2627 (Musical Literature).

1345. RODWELL (George Herbert). Songs of the Birds, the poetry by Edward Ball. folio. *London.*
Presented to the Society by Mr. A. Durlacher.

1346. ROFFE (Alfred). Twelve English Base Songs, selected from the dramatic works of the last century; with a pianoforte accompaniment arranged by. 2 books.
folio. *London* [1854].
Presented to the Society by Mr. Roffe.

1347. ROSEINGRAVE (Thomas). Italian Cantatas. (Two books, six in each). In full score. folio. *London.*

1348. ROUSSEAU (Jean Jacques). Les Consolations des Misères de ma Vie, ou Recueil d'Airs, Romances, et Duos. In full score. folio. *Paris*, 1781.

1349. ROVEDINO (G.) Four Italian and Two French Romances. In vocal score. folio. *Dublin.*

1350. ROVEDINO (Tommaso). Atalanta, Scena Drammatica. In vocal score. folio. *London.*

1351. RUGGIERI (Giov. Maria). Cantate con Violini e senza. Opera Quinta. In separate parts. 3 books.
quarto. *Venice*, 1706.

1352. RUSSELL (D.) The Butterfly, being a variety of Songs, Elegies, a Double Canon, a Catch, and a Cantata on Spring. In full score. folio. *London.*

1353. S. (R.) [Richard Suett ?] Eight Songs, with a Thorough-bass for the harpsichord. oblong folio. *London.*

1354. SAPIO (Antonio ?). Quatre Duos et deux Cavatine avec accomp[ts] de 2 Violins et d'un Basse, publie par. In score. Autograph of composer on title. oblong folio. *London* [179-].

1355. SCOTCH SONGS (A collection of original), with a Thorough bass to each song for the harpsichord.
folio. *Published by Walsh, London.*

1356. "SELECT MUSICALL AYRES and Dialogues for One and Two Voyces to sing to the Theorbo Lute or Basse Violl. Composed by John Wilson, Charles Colman, Doctours of Musick; Henry Lawes, William Webb, Gentlemen. To which is added some few short Ayres or Songs for Three Voyces to an Instrument;" and

"THE SECOND BOOKE OF AYRES, containing Pastorall Dialogues for Two Voyces to sing either to the Theorbo, Harpsicon, or Basse Violl. Also Short Ayres for Three Voyces, with a Thorow Basse. Composed by many excellent Masters in Musick now living."

small folio. *London*, 1652.

1357. "SELECT MUSICALL AYRES and Dialogues, in Three Bookes. First Book containes Ayres for a Voyce alone to the Theorbo, or Basse Violl. Second Book containes Choice Dialogues for Two Voyces to the Theorbo or Basse Violl. Third Book containes short Ayres or Songs for Three Voyces, so composed as they may either be sung by a Voyce alone to an Instrument, or by Two or Three Voyces. Composed by these severall Excellent Masters in Musick, viz.: Dr. John Wilson, Dr. Charles Colman, Mr. Henry Lawes, Mr. William Lawes, Mr. William Webb, Mr. Nicholas Lanneare, Mr. William Smegergill, *alias* Cæsar, Mr. Edward Colman, Mr. Jeremy Savile."

small folio. *London*, 1653.

1358. "SELECT AYRES AND DIALOGUES for One, Two, and Three Voyces to the Theorbo Lute or Basse Viol. Composed by John Wilson, Charles Colman, Doctors in Musick; Henry Lawes, William Lawes, Nicholas Laneare, William Webb, Gentlemen and Servants to his late Majesty in his publick and private Musick, and other excellent Masters."

small folio. *London*, 1659.

The three books last described are different editions, the latter two with considerable additions, of the same work. Some of the pieces contained in the earlier are omitted from the later editions. The edition of 1659 was republished in 1669, with no other alteration than the substitution of a different title-page, as the First Book of the "Treasury of Musick." See No. 1391.

1359. SHAKSPERE VOCAL ALBUM (The). [A collection of Songs and other pieces set to music by various composers, to poetry by, or connected with, Shakspere.] In vocal score. Portrait of Shakspere and other plates. folio. *London* [1864].

1360. SHIELD (William). A Collection of Favourite Songs. To which is added a Duet for two Violins. Book 1st. In score. folio. *London.*

Bound with various Songs and Thalia.

1361. SHIELD (William). A Collection of Canzonets, and an Elegy. In vocal score. folio. *London.*

1362. SHIELD (William). A Cento, consisting of Ballads, Rounds, Glees, and a Roundelay, Cavatinas, Canzonettas, Duettinos, Terzettos, and a Quartettino. In vocal score. folio. *London.*

1363. SIMS (D.) The Edinburgh Musical Miscellany; a collection of Scotch, English and Irish Airs set to music. [The melodies only are given.] Selected by. 2 volumes. octavo. *Edinburgh,* 1792-93.

Presented to the Society by Mr. A. Durlacher.

1364. SMITH (John Stafford). A Collection of English Songs, in score, for three and four voices, composed about the year 1500. Taken from MSS. of the same age. folio. *London,* 1779.

1365. SMITH (R. A.) The Scotish Minstrel; a selection of the vocal melodies of Scotland, ancient and modern, arranged for the voice and pianoforte. 6 vols. octavo. *Edinburgh.*

1366. SONGS. "Several New Songs. By Tho. D'Urfey, Gent. Set to as many New Tunes by the best Masters in Music." [The composers' names are not mentioned.] small folio. *London,* 1684.

1367. SONGS. "A Third Collection of New Songs, the words by Mr. D'Urfey. Set to Music by the best Masters in that Science, viz.: Dr. John Blow, Mr. Henry Purcell, Senior Baptist, Mr. Courtiville, Mr. William Turner, Mr. Thomas Farmer, Mr. John Lenton, Mr. Samuel Akeroyde, with Thorow Basses for the Theorbo and Basse Viol. small folio. *London,* 1685.

1368. SONGS. A volume containing the following Collections of Songs, viz.:

Comes Amoris; or The Companion of Love. Being a Choice Collection of the Newest Songs now in Use. Books I. II. and IV. small folio. *London,* 1687-93.

Vinculum Societatis; or the Tie of Good Company. Being a Choice Collection of the Newest Songs now in Use. Books I and II. small folio. *London,* 1687-88.

A Third Collection of New Songs, the words by Mr. D'Urfey. (See also No. 1367.) small folio. *London*, 1685.

Remedium Melancholiæ; or The Remedy of Melancholy. Being a Choice Collection of New Songs Composed by Joseph Wolfgang Franck. (Book I.)
small folio. *London*, 1690.

Thesaurus Musicus. Books I. II. and IV. (See No. 1384.)

Songs in Part I. of Don Quixote. (See No. 926.)

Songs in the Indian Queen. (See Nos. 934 and 1258.)

Songs in Brutus of Alba. (See No. 919.)

The Single Songs in the New Opera call'd The World in the Moon. Sett by Mr. Daniel Purcell and Mr. Clark.
small folio. *London*, 1697.

See also Nos. 920 and 934.

A Collection of New Songs, Set to Musick by Mr. Gillier. small folio. *London*, 1698.

1369. Songs. A Volume containing the following Collections of Songs, the title-pages of which are wanting; and some are also deficient a few pages of the music, blank leaves being inserted for the purpose of supplying the deficiencies in MS. viz.:

Thesaurus Musicus. Five Books. [See No. 1384.]
small folio. *London*, 1693-96.

Deliciæ Musicæ. Books I. and II. [See No. 1257.]
small folio. *London*, 1695.

Europe's Revels. (Three Songs in), set by John Eccles.
small folio. *London* [1697?]

The Banquet of Music. Books I. III. V. and VI. [See No. 1221.] small folio. *London*, 1688-92.

Several Songs printed on single leaves, composed by Jeremiah Clarke, Daniel Purcell, John Eccles, Richard Leveridge, and John Cotterell. small folio. *London.*

1370. Songs (Twelve New) with a Thorow-Bass to each Song, Figur'd for the Organ, Harpsichord or Theorbo. Chiefly to encourage William Pearson's New London Character. Compos'd by Dr. Blow, Dr. Turner, Mr. Nicola [Matteis] Mr. Ralph Courtivill, Mr. Samuel Akeroyde, Mr. John Eccles, Mr. Daniell Purcell, Mr. John Barrett, Mr. Williams, Mr. John Church, and Mr. William Crofts, with two new Dialogues, sett by Mr. Jer. Clark, sung in the last revived

Play, call'd The Island Princess, or The Generous Portuguese, Newly made into an Opera.
small folio. *London*, 1699.

1371. SONGS. A volume containing the following,

WYNNE (John) of Cambridge. Twelve English Songs. In score. folio. *London.*

CANTATA and six Songs set by a Gentleman of Oxford. In score. folio. *London.*

STOKES (Thomas). The Stocking, a cantata. In score. folio. *London.*

BURGESS (Henry), jun. A collection of English Songs and cantata. In score. folio. *London.*

AYLWARD (Theodore), Mus. Doc. Six songs in Harlequin's Invasion, Cymbeline, Midsummer Night's Dream, &c. In score. folio. *London.*

VENTO (Matthias). A collection of Italian Songs and a Duet. In score. folio. *London.*

1372. SONGS. Vocal Anthology; or, the Flowers of Song, being a Selection from the vocal music of Italy, Germany, France, Switzerland, and England, the whole adapted to English Words; also, in the form of an Appendix, Twelve original vocal compositions. In vocal score. quarto. *London*, 1824.
Presented to the Society by the Rev. F. J. Stainforth.

1373. SONGS. A Collection of about 160 Songs (printed on single leaves) by the following composers of the 17th and 18th centuries, viz. Leonard Abington, Dr. Arne, Joseph Baildon, Dr. Boyce, Henry Carey, Arcangelo Corelli, James Corfe, Richard Davies, Thomas Davis, William Defesch, R. Denson, Michael Christian Festing, John Fladgate, John Foulis, John Ernest Galliard, John Gates, Comte de St. German, — Gilding, — Gillier, Christopher Gluck, Lewis Granom, James Graves, Dr. Greene, [B. ?] Gunn, G. F. Handel, Dr. Howard, John Frederick Lampe, Richard Leveridge, — Monro, H. S. Oswald, Dr. Pepusch, Henry Purcell, — Putti, — Rawthmell, John Stanley, James Taylor, — Turner, R. Vincent, — Webber, and Dr. Worgan. Bound together in a volume. small folio. *London.*

The last twenty-four Songs in the volume are a portion of Bickham's Musical Entertainer (see No. 1228).

1374. SONGS, &c., from various English and Italian Operas. In score. Mostly on single leaves. Bound together in a volume. folio. *London.*

Gioja è contento, Duet (Clotilda).
Troppo si (Almahide).
Il peggio (ditto).
Ch' io lasci.
Folle è incanto (Crœsus).
Non dar piu pene (Clotilda).
Vivi, O cara (Hydaspes).
Al trionfo, Duet (Rinaldo) *Handel.*
Al bel nume (Antiochus).
Charming Fair (Camilla).
Fior destin (Antiochus).
Nume alato (Etearco).
Pretty Warbler (Thomyris).
Di se sento (Antiochus).
Si candida (ditto).
Il mio core (Almahide).
Caro sposa (Rinaldo) . *Handel.*
Tutto rida, Chorus (Clotilda).
Lusinghe piu (Alexander) *Handel.*
Mio caro bene (Rodelinda) *Do.*
La Speranza (Otho) . . *Do.*
Son confusa (Porus) . . *Do.*
If love, my dearest treasure (Atalanta) . . *Do.*

The Favourite Songs in the Opera called Sosarmes . . . . *Handel.*
A Second Collection of the most Favourite Songs in the Opera called Sosarmes, composed by Mr. Handel.
The Favourite Songs in the Opera called Siroe . . . . . *Handel.*
The Favourite Songs in the Opera called La Comedia in Comedia [*Latilla*].
The Favourite Songs in the Opera called Don Calascione. [*Do.*]

Copies of the last two will also be found in the sixth volume of the Collection described under No. 842.
The autograph of Dr. Worgan is on several of the title-pages.

1375. SONGS and other pieces (A collection of) mostly printed on single leaves, viz.

Ye maidens all.
Charming Silvia . . *Dr. Greene.*
Ye nymphs of Bath . *do.*
Ah, lovely nymph . *do.*
Oh, Windsor (MS.)
Since Sallinda's my foe . . . . . *Carey.*
The Mistress.
Ye happy swains . *Dr. Greene.*
At setting day . . *Howard.*
Let nature hence-forward . . . . *Galliard.*
Generous wine (MS.)
The Duke of Glo'ster's March (MS).
Chloe blush'd . . *Eccles.*
So well Corinna . . *do.*
Too late for redress.
Young Corydon . . *Jer. Clarke.*
Tell me, lovely fair (MS.) . . . . *Dr. Boyce.*
What ungrateful devil *D. Purcell.*
If you can caper.
Smiling Venus . . *Bach.*
My Jockey is the blithest.
In these greasy old tatters.
What beauteous scenes (MS).
Ballad Tune arranged for pianoforte (MS).
[Written on the back of a bill announcing a "Tryal of Skill" by two "Great Masters in the Noble Art call'd DEFENCE at his Majesty's Bear Garden at Hockley in the Hole," 26 Feb. 1734-5.]
The bird that hears.
Myrtilla [Ye cheerful virgins].
The singing master (Catch).
Men and money (do).
I like a bee (Canzonet) *Travers.*
Pallas, destructive (Duet) . . . . *Henry Hall.*
When maids live to thirty . . . . *Jer. Clarke.*
I'se no more to shady coverts . . . . *do.*
Kate of Aberdeen.
Jockey was as brisk . *Jer. Clarke.*
Henry and Katherine.
Cease that enchanting song . . . *Jer. Clarke.*
I'm vex'd to think . *do.*
Ye nymphs and sylvan gods . . . *Eccles.*
Jenny long resisted . *Leveridge.*
Dapper Dickey.
The Thief and Cordelier.

Jemmy told his passion.
The Western Sky (MS.)
Caro vieni (Minuet in Porus) . . . *Handel.*
Let ambition fire thy mind . . . . *Weldon.*
Hope and fear alternate.
When first by fond Damon . . . . *Weideman.*

Bound in a volume with W. Thomson's Orpheus Caledonius and Mitchell's Ode on the Power of Music. (See Nos. 1388 and 2603.) folio. *London, v. y.*

1376. Songs, &c., printed on single leaves (A collection of), bound together in a volume. folio. *London.*

The Hon. Cosmo Gordon's new Minuet. In score.
The Heavy Hours . *Jackson.*
Poor Tom . . . *Dibdin.*
What bard, O Time.
Dirge in Cymbeline. *Dr. Arne.*
Take, oh take those lips away.
Oh, had I been by fate *Howard.*
For Sally I sigh.
Oh, where shall I wander.
Here's to the maiden. *Linley.*
At ruddy eve.
If I'm the happy man.
Oh, bonny lass.
In this shady, blest retreat.
Yes, these are the scenes . . . . *Hook.*
In my pleasant native plains (MS.)
When Yanko dear (MS.)
Let not rage . . . *Dr. Arne.*
Sweet Willy, O.
The Thrush . . . *M. Arne.*
If 'tis joy to wound.
Kate of Aberdeen . *Battishill.*
I do as I will.
Yet awhile, sweet sleep.
Blow, blow, thou winter wind . . *Dr. Arne.*
O peace . . . . *Dr. Arne.*
Ask if yon damask rose . . . . . *Handel.*
Oh! how shall I.
Weideman's new Minuet.
Low in a vale . . *Light.*
The soldier, tir'd . *Arne.*
The travellers that thro' deserts ride (MS.)
Will of Aberdeen.
When Damon languished . . . . *Oswald.*
The wanton god . . *Dr. Arne.*
Cupid triumphant.
Anna.
The purple morn.
How dear I love her.
The Kiss.
Jammie Gay.
Let not age . . . *Giordani.*
'Twas at the royal feast. . . . . *Handel.*
For me my fair . . *Hook.*
How gentle was my Damon's air . . *Dr. Arne.*
May, the mother of Love . . . . *Long.*
Braes of Ballenden.
The Landscape.
Minuet and Gavotte *Gardell.*
Adieu, thou lovely youth . . . . *Dr. Arne.*
Guardian Angels.
Tweed side.
Susanna . . . . *Jackson.*
What means that sigh *Dr. Arne.*
While the lads of the village . . . . *Dibdin.*
My Nancy leaves (MS.)
For me my fair . . *Giardini.*
When sable night.
Summer . . . . *R. Taylor.*
Rondeau (for the Oboe).
Soft pleasing pains . *Dr. Arne.*
Dear girl, never trust.
The Broom on Cowdenknows.
The Busy Crew.
Blow high, blow low *Dibdin.*
Would you taste the noontide air . . *Dr. Arne.*
Go, rose . . . . *Dr. Greene.*
The Cuckoo Song . *Dr. Arne.*
Ye zephyrs, that fan.
On tree topp'd hill . *Festing.*
Arno's Vale . . . *Holcombe.*
Where the bee sucks *Dr. Arne.*
Tarry here . . . *Dibdin.*
The Birks of Indermay.

Blue-ey'd Patty . . *Dibdin.*
Russell's Triumph.
The Shepherd's Invitation . . . *Oswald.*
In vain I ev'ry art essay . . . . *Dr. Arne.*
Bring me flowers . *Hartley.*
Past twelve o'clock. *Tremain.*

1377. SONGS (A collection of), part in full, and part in vocal score. Bound together in a volume. folio. *London.*

The Hermit . . . *Giordani.*
Encompass'd in an Angel's frame. . *Jackson.*
I lock'd up all my treasure. . . . *Dibdin.*
Ah! well-a-day. . *Shield.*
Sequel to ditto . . *Carter.*
The Banks of the Severn . . . . *Callcott.*
Address to the Sun . *Do.*
The season was gay. *Haydn.*
Sailor's Song.
The topsails shiver . *Arne.*
Distill'd amidst the gloom . . . . *Callcott.* (?)
Queen Mary's Lamentation . . . *Giordani.*
The Sailor's Adieu . *Broderip.*
Sweet Instrument . *Shield.*
The Narcissus.
The Twins of Latona *Shield.*
If you'll consent. . *Carter.*
Oh, how vainly . . *Shield.*
Sweet Poll of Plymouth . . . . *Arne.*
Let an empty, flat-t'ring . . . . *Shield.*
To Anacreon in Heaven.
This lock of dear Selina's hair . . *Shield.*
The Captive . . . *Do.*
Johnny and Mary.
Should the rude hand *Hook.*
For tenderness form'd *Paesiello.*
Arria to Pætus . . *Shield.*

1378. SONGS (A collection of), printed on single leaves, and bound together in a volume. folio. *London.*

Lovely Peggy.
The unkind fair . . *Hudson.*
Daphne & Chloe.
The happy bee . . *Davies.*
The Vicar of Bray.
(A different tune from that given in Chappell's Popular Music.)
If love's a sweet passion.
Beauty's bright standard.
Phillis.
The Adieu.
The jolly toper.
The comparison.
The Maid's prayer.
The Soger laddie.
Jenny of the Green.
De'il take the war.
The progress of Masonry.
Ally Croaker.
My Peggie, if thou die.
Humphry Gubbins's Courtship.
How sweet are the flowers.
The rose.
The charms of beauty.
The morning is charming.
The Irish lassie . . *R. Davies.*
Balin a mone.
Sweet William.
The happy couple.
Hail to the myrtle shade.
When first by fond Damon . . . . *Weideman.*
Charming Sally.
Johnny and Nelly.
On the Tay's verdant banks.
Advice to the ladies.
The enamour'd swain.
We're gaily yet.
Damon to Celia.
Ye sons of the platter.
Love and wine.
The Shepherd's repentance.
Amoret and Phillis.
The fickle fair.
Ah well a-day.
Mad Tom. . . . *Hayden.*
The confession.
True love.
The dream.
How much egregious Moore.
The happy pair.

1379. STANLEY (John), Mus. Bac.
Six Cantatas, for a Voice and Instruments.
Six ditto ditto.

Three Cantatas and Three Songs, for a Voice and Instruments.

In score. Bound together. folio. *London.*

1380. STARTER (John J.) Friesche Lust-hof, Beplant met verscheyden stichtelijche Minne-Liedekens Gedichten ende Boertighe Kluchten. Den vierden Druck op niews vermeerdert ende verbetert, met verscheyden Dichten ende Liedekens, soo Geestige als Boertige. Portrait and plates.

oblong octavo. *Amsterdam,* 1627.

This work appears to have been originally published in 1621. There is an undated edition which was probably issued in that year, and there is a subsequent edition dated 1634.

1381. STERKEL (G. F.) Six vocal Italian Duets, with an accompaniment for the pianoforte. oblong folio. *London.*

1382. TENDUCCI (Ferdinando). Six New English Songs, composed by, and to be sung by him at Ranelagh. In vocal score.

oblong folio. *London.*

1383. THEATER OF MUSIC (The); or, a choice Collection of the newest and best Songs at the Court and Public Theaters. Four books. small folio. *London,* 1685-87.

and

COMES AMORIS, or the Companion of Love, being a choice Collection of the newest Songs now in use. The First Book. small folio. *London,* 1687.

1384. THESAURUS MUSICUS: Being a Collection of the Newest Songs perform'd at Their Majesties Theatres; and at the Consorts in Viller-Street, in York Buildings and in Charles Street, Covent Garden. Five books, bound together.

small folio. *London,* 1693-96.

1385. THESAURUS MUSICUS, a Collection of Two, Three, and Four Part Songs, several of them never before printed. To which are added, some choice Dialogues, set to Musick by the most eminent Masters, viz., Dr. Blow, H. Purcell, Dr. Croft, Morley, Lock, Handel, Dr. Greene, D. Purcell, Eccles, Hicks, Travers, Weldon, Leveridge, Lampe, Carey, &c. Two vols. in one. folio. *London.*

In this work, which was published about the middle of the last century, is a copy (believed to be the earliest printed) of "God save the King," which is given in two parts, in the key of G, and described as "A Loyal Song, sung at the Theatres Royal."

1386. THOMSON (George). A Collection of Original Scottish Airs for the voice, with introductory and concluding symphonies, and accompaniments for the pianoforte, violin, and violon-

cello, by Pleyel, Kozeluch, Haydn, and Beethoven. Edited by. Plates. 5 vols. folio. *London*, 1817-18.

The fourth volume contains a portrait of Robert Burns, by whom the verses adapted to many of the airs were written.

1387. THOMSON (George). A select Collection of original Welch Airs, adapted for the voice, united to characteristic English poetry, with symphonies and accompaniments for the pianoforte or harp, violin and violoncello, composed chiefly by Joseph Haydn. Plates. Three vols. in one. folio. *London*, 1809-17.

1388. THOMSON (W.) Orpheus Caledonius, or, a Collection of the best Scotch Songs set to musick. folio. *London* [1722?]

See another copy in No. 1375.

1389. THOMSON (W.) Orpheus Caledonius; or, a Collection of Scots Songs, set to Musick. 2 vols. octavo. *London*, 1733.

1390. TRAVERS (John). Eighteen Canzonets, for two and three voices, the words chiefly by Matthew Prior. In score. folio. *London.*

Presented to the Society by Mr. Cummins.

1391. TREASURY OF MUSICK (The), containing Ayres and Dialogues to sing to the Theorbo Lute or Basse Viol. Composed by Mr. Henry Lawes, and other excellent Masters. In three books. small folio. *London*, 1669.

1392. TURNBULL (John) and Patrick Buchan. The Garland of Scotia; a musical wreath of Scottish Song, with descriptive and historical notes, adapted for the voice, flute, violin, &c. Edited by. octavo. *Glasgow*, 1841.

1393. TYROLESE MELODIES (Twenty-four), as sung by the Tyrolese Family, Rainer; arranged for one or four voices, with an accompaniment for the pianoforte, by I. Moscheles. German and English text. Two vols. folio. *London*, 1828.

Presented to the Society by Mr. A. Durlacher.

1394. UNIVERSAL HARMONY, or the Gentleman and Ladies' Social Companion; consisting of English and Scots Songs, Cantatas, &c. By the best Masters. quarto. *London*, 1745.

1395. VITALI (Filippo). Musiche a una e due voci. Libro Secondo. folio. *Rome*, 1618.

1396. WAITE (H. R.) Carmina Colligensia: a complete Collection of the Songs of the American Colleges, with Pianoforte accompaniment. To which is added a Compendium of [American] College History. Collected and edited by. octavo. *Boston* [*U. S.*] *n. d.*

1397. WALMISLEY (Thomas Forbes). Six Canzonets. folio. *London.*

1398. WELDON (John). Mr. Weldon's Third Book of Songs, Beginning with Single Songs, Perform'd at the Consort in York Buildings and at y^e^ Theatre, as also Symphony Songs for Violins and Flutes, never before Publish'd. Carefully corrected by y^e^ author. In full score. small folio. *Publisbed by Walsb, London.*

A Collection of New Songs, Accompagni'd with Violins and Flutes, with a Thorow-Bass to each Song for y^e^ Organ or Harpsichord. In full score. small folio. *Publisbed by Walsb, London.*

These two books differ in the titles only; in all other respects the contents are identical.

1399. WENSLEY (Frances Foster). Four Songs. folio. *London.*

Presented to the Society by Mr. A. T. Roffe.

1400. WHITTAKER (John). The celebrated Odes of Anacreon, arranged from the Greek, as English Songs for the Social Circles, by Charles Dibdin the Younger. In vocal score. folio. *London.*

Presented to the Society by Mr. A. Durlacher.

1400* WYNNE (John). Ten English Songs set to Musick by. In score. folio. *London,* 1754.

For Wynne's Twelve English Songs (see No. 1371).

1401. YOUNG (Anthony). Collection of Songs. See No. 1332.

MISCELLANEOUS SECULAR MUSIC.

1402.

ESOP'S Fables (A selection of), versified and set to music. quarto. *London.*

1403. AYRTON (William). The Musical Library; a Collection of Vocal Music, consisting of Songs, Duets, Glees, Madrigals, &c., by various composers, in vocal score, with pianoforte accompaniments; and of Instrumental Music adapted for the Pianoforte. Edited by W. A. Eight volumes, bound in four. *London,* 1834-37.

1404. BECKER (Carl Ferdinand). Die Hausmusik in Deutschland in dem 16, 17 und 18 Jahrhunderte. Materialen zu einer Geschichte derselben nebst einer Reihe Vocal-und Instrumental Compositionen von H. Isaac, L. Senfl, L. Lemlin, W. Heintz, H. L. Hasler, J. H. Schein, H. Albert und a zur nähern Erläuterung. quarto. *Leipsic*, 1840.

1405. BILLINGTON (Thomas). Te Deum, Jubilate, Magnificat, and Nunc Dimittis, set to music for three voices, with Instructions to the Performers; appended to which is Byrd's "Non nobis, Domine," with Latin and English words. folio. *London.*

Pope's Elegy to the Memory of an Unfortunate Lady. *London.*

Pope's Eloisa to Abelard. [This is partly adapted to music by Handel, Haydn, Vanhall, Jomelli, &c.] folio. *London.*

Shenstone's Pastorals, consisting of Twenty-four Ballads. folio. *London.*

Prior's Garland. folio. *London.*

Petrarch's Laura. folio. *London.*

Laura's Wedding Day. folio. *London;*

also

Eight Anthems, composed by Philip Hayes, Mus. Doc. folio. *Oxford;*

and

Costellow's Instructive Sonatas for the Improvement of Juvenile Performers. Nos. 1, 2, 3 and 4. folio. *London.*

The whole in score, and bound together in a volume.

Presented to the Society by Mr. Snoxell.

1406. CAROSO (Fabritio). Nobiltà di Dame. Libro, altro volta, chiamato Il Ballarino. Nuouamente dal proprio Auttore corretto, ampliato di nuoui Balli, di belle Regole, & alla perfetta Theorica ridotto. Con le Creanze necessarie a Caualiere, e Dame. Aggiontoui il Basso, & il Soprano della Musica: & con l'Intauolatura del Liuto a ciascun Ballo. Portraits and plates. octavo. *Venice*, 1605.

1407. CROTCH (William), Mus. Doc. Specimens of Various Styles of Music, referred to in a course of Lectures read at Oxford and London. Adapted to keyed instruments. Three volumes in one. folio. *London.*

1408. GARDINER (William), Melodies from the Music of Nature. [See No. 2141.] octavo. *London*, 1847.

1409. GUGLIELMI (Pietro). Terzetto Buffa, "Agitata mi par di sentire." In full score. oblong folio. *Venice.*

1410. HANDEL and others. Six Concertos for the Harpsichord or Organ, by G. F. Handel. (The accompaniments for stringed instruments are not included.) folio. *London.*

A Cantata and Four English Songs, by Dr. Greene. (For Book II. of Dr. Greene's English Songs, see No. 856.) folio. *London.*

The Songs in the third act of Dr. Arne's opera, "Eliza." In full score. folio *London.*

Sonate, a Violin e Basso per il Cembalo, per Antonio Vivaldi. folio. *Amsterdam.*

Solos for a Violin, with Thorough-bass for the Harpsicord, or Bass Violin; composed by Michele Mascitti. folio. *London.*

1411. MUSICAL TIMES (The Music published in The), consisting of Anthems, Motetts, Glees, Madrigals, Chorusses, &c. In vocal score. Vols. I. to IV., bound in two volumes. octavo. *London.*

1412. ORPHÉON. Repertoire de Musique Vocale en Chœur sans accompagnement a l'usage des jeunes éléves et des adultes. Composes de pieces inédites et de morceaux choisis dans les meilleurs auteurs par B. Wilhem. In vocal score. 9 vols. octavo. *Paris*, 1846-51.

1413. PURCELL (Henry) and others. The Collection of Music published by Mr. Goodison, and generally known as "Goodison's edition of Purcell." In full score. 2 vols. folio. [*London.*]

The contents are as follows:—

I.

Music in "The Tempest"	*H. Purcell.*
Ditto "The Indian Queen"	*ditto.*
Ode for Queen Mary's Birthday, commencing "Celebrate this Festival"	*ditto.*
Commemoration Ode, performed at Christ Church, Dublin	*ditto.*
Voluntary for the Organ	*ditto.*
Anthems, viz.—	
O God, Thou art my God	*ditto.*
Blessed are they that fear the Lord	
Out of the deep	
Be merciful unto me, O Lord	
Why do the heathen	
I was glad (part of the first Symphony only)	
The Kyrie, and part of the Gloria, of a Mass in D	*Pergolesi.*
Motett, "Domine, ad adjuvandum"	*ditto.*
Fantasia pour le Clavecin, Op. V.	*Handel.*

Aria, "Il confine della vita" } Muzio Scævola . . . *Handel.*
Duetto, "Ma come amar" }
Lesson (for the Harpsichord) . . . . . *Charles Quarles.*

II.

Duetto for Soprano and Alto, "Placidissime catene" . . *Steffani.*
Ditto ditto "O felice l'onda" . . . *ditto.*
Ditto Two Sopranos, "Libertà, libertà" (the first 21 bars only) . . . . . *ditto.*
Ditto Two Sopranos, "Ah! proteggete, O Dei" . . *Sarti.*
The Music in the Yorkshire Feast Song . . . . . *H. Purcell.*
The Masque in the Tragedy of "Œdipus" . . . . . *ditto.*
King Arthur. The First Act, and a few bars of the first song in the Second Act, only . . . . . *ditto.*

1414. SMITH (John Stafford). Musica Antiqua; a selection of Music of this and other countries, from the commencement of the twelfth to the beginning of the eighteenth century; comprising some of the earliest and most curious Motets, Madrigals, Hymns, Anthems, Songs, Lessons and Dance Tunes; some of them now first published from manuscripts and printed works of great rarity and value. The whole calculated to shew the original sources of the melody and harmony of this country, and to exhibit the different styles and degrees of improvement of the several periods. In score. Two volumes in one. folio. *London*, 1812.

1415. TURLE (James) and Edward TAYLOR. The People's Music Book. In Three Parts, containing, 1. A collection of Psalm and Hymn Tunes; 2. Anthems. Hymns, Sacred Songs, &c.; and 3. Glees, Rounds, Duets, Trios and Madrigals, from the works of the best composers. In vocal score.
3 vols. octavo. *London*, 1844.

1416. VOGLER (Abate). Die Scala, oder personifizirte Stimbildungs und Singkunst. In full score. folio. *Offenbach.*

INSTRUMENTAL MUSIC.

1417.

ADSON (John). Courtly Masquing Ayres, composed to 5 and 6 Parts for Violins, Consorts and Cornets. The Cantus and Bassus parts only.
quarto. *London*, 1611.

Bound with Bevin's Introduction to Music, and odd parts of Morley's Canzonets and Consort Lessons by Morley and Rossetor.

1418. AGUS (Giuseppe). Sonate, a Violino Solo e Basso. folio. *London* (?).

1419. AGUS (Joseph). A choice collection of Catches and Glees, adapted for a Violin and Violoncello. In score. folio. *London.*

1420. ALBERTI (Giuseppe Matteo). Concertos for Three Violins, an Alto Viola, and a Through Bass for the Harpsicord or Bass Violin. Opera Prima. In separate parts. Six books. folio. *London* [1713?].

1421. ALBINONI (Tomaso). Sonate di Chiesa, a Violino e Violoncello o Basso Cont. folio. *London.*

1422. ALBINONI (Tomaso). Suonate a Tre, doi Violini e Violoncello col Basso l'Organo. In separate parts. small folio. *Amsterdam.*

1423. ALDRIDGE (John), jun. A First Set of Six Duets, for two clarionets. In score. folio. *London.*

1424. ALEXANDER (J.). Potpourri pour le Violoncello, avec accompagnement d'un Violin et d'une Basse. In separate parts. folio. *Leipsic.*

1425. ANDROUX (Giovanni Giacomo). Six Trios, for two German Flutes, or two Violins, with a Thorough-Bass for the Harpsichord. In separate parts. folio. *London.*

1426. ARNE (Thomas Augustine), Mus Doc. VIII Sonatas, or Lessons, for the Harpsichord. oblong folio. *London.*

1427. ARNE (Thomas Augustine), Mus. Doc. Six Favourite Concertos for the Organ, Harpsichord, or Pianoforte, with instrumental parts for Public and Private Concerts [Arranged for a keyed instrument only.] Portrait. folio. *London.*

Presented to the Society by Mr. A. T. Roffe.

1428. ARNE (T. A.), Mus. Doc. Overtures to King Arthur, &c. See No. 1586.

1429. ARNOLD (Samuel), Mus. Doc. A Set of Progressive Lessons for the Harpsichord or Pianoforte, expressly calculated for the use of beginners. Book II. oblong folio. *London.*

1430. ASTORGA (Jean Oliver). Six Sonates à Violon et Basse. Oeuvre I. folio. *London.*

1431. BABELL (William). Suits of the most Celebrated Lessons, collected and fitted to the Harpsicord or Spinnet by. [Book III.] folio. *London* [1712?].

1432. BACH (Carl Philipp Emanuel). Clavier Sonaten, Erste Sammlung. oblong folio. *Leipsic*, 1776.
Clavier Sonaten, Zweyte Sammlung. *Leipsic*, 1777.
Clavier Sonaten, Erste Sammlung. *Leipsic*, 1779.
Clavier Sonaten, Zweyte Sammlung. *Leipsic*, 1780.
Clavier Sonaten und Freye Fantasien, Dritte Sammlung. *Leipsic*, 1781.
Clavier Sonaten und Freye Fantasien, Vierte Sammlung. *Leipsic*, 1783.
Clavier Sonaten und Freye Fantasien, Sechste Sammlung. *Leipsic*, 1787.
Bound together in one volume.

1433. BACH (John Christian). Three Sonatas for the Pianoforte, with an accompaniment for a Violin. In score. folio. *London.*

1434. BACH (John Christian). Fuge, fur das pianoforte oder die Orgel, componirt uber die buchstaben seines namen. oblong folio. *Leipsic.*

1435. BACH (Johann Sebastian). Die Kunst der Fuge. In score of four parts, with harpsichord arrangement subjoined. oblong folio. *Zurich.*

1436. BACH (Johann Sebastian). The Art of Fugue; to which is added, from the 'Sacrifice Musical,' the Fugue on a subject by Frederick II. and a Ricercata in 6 Parts, on the same subject. Edited, with a Preface, by Charles Czerny. folio. *London.*

1437. BACH (Johann Sebastian). Le Clavecin bien Tempéré, ou Preludes et Fugues, dans tout les Tons et Demitons du Mode Majeur et Mineur. Two parts (each containing 24 Preludes and Fugues). In one vol. oblong folio. *London and Leipsic.*

1438. BACH (Johann Sebastian). 48 Preludes and 48 Fugues. Edited by C. Czerny. folio. *London.*

1439. BACH (Johann Sebastian). Claver Sonaten, mit Obligater Violine; and
Variationen fur das Clavier. In one vol. oblong folio. *Zurich.*

1440. BACH (Johann Sebastian).
Exercices pour le Clavecin, Oeuvre I. 6 parts. oblong folio. *Leipsic.*
Ditto ditto Oeuvre III. oblong folio. *Leipsic.*
VI. Suites pour le Clavecin. oblong folio. *Leipsic.*
Bound together in a volume.

1441. BACH (Johann Sebastian). Concert en Ut mineur pour deux Clavecins avec deux Violons, Viola et Basse. In score. folio. *Leipsic.*

1442. BACH (Johann Sebastian).
Sechs Preludien und Sechs Fugen, fur Orgel oder Pianoforte, mit Pedal. *Vienna.*
Three Preludes and Fugues, for the Organ or Pianoforte. *Leipsic.*
Three Toccatas and Fugues, for the Organ or Pianoforte. *Leipsic.*
Chromatic Fantasia, for the Pianoforte *Leipsic.*
Grandes Suites, dites Suites Angloises, pour le Clavecin. (Two sets). *Leipsic.*
XV Inventions, pour le Clavecin. *Leipsic.*
XV Simphonies, pour le Clavecin. *Leipsic.*
Six Preludes, à l'Usage des Commencants, pour le Clavecin. *Leipsic.*
Fantasie, pour le Clavecin. No. 1. *Leipsic.*
Toccata, par Clavicembalo. No. 1. *Leipsic.*
Bound together in a volume, oblong folio.

1443. BACH (Johann Sebastian). Grand Studies for the Organ, consisting of Preludes, Fugues, Toccatas, and Fantasias. Eight books bound together, oblong folio, with a separate part for the Double Bass arranged from the pedale. folio. *London.*

1444. BACH (Johann Sebastian). A Grand Fugue, the Principal Theme being the first four bars of St. Ann's Psalm Tune. Arranged for two performers on the Organ or Pianoforte, by B. Jacob. folio. *London.*

1445. BACH (Johann Sebastian). Choral-Vorspiele, für die Orgel. Four parts. folio. *Leipsic.*

1446. BEETHOVEN (Ludwig Van). Symphony in C, No. 1, Symphony in D, No. 2, and Symphony in E flat, No. 3 (Eroica). See No. 1539.

1447. BEETHOVEN (Ludwig Van). Quatrième Grande Simphonie, (in Si *b* majeur). In score. octavo. *Bonn and Cologne.*

1448. BEETHOVEN (Ludwig Van). Cinquième Sinfonie (en Ut Mineur). In score. octavo. *Leipsic.*

1449. BEETHOVEN (Ludwig Van). Sixième Sinfonie (Pastorale). In score. octavo. *Leipsic.*

1450. BEETHOVEN (Ludwig Van). Siebente Grosse Sinfonie in A dur. In score. quarto. *Vienna.*

1451. BEETHOVEN (Ludwig Van). Symphonie en Fa. No. 8. In score. octavo. *Paris.*

1452. BEETHOVEN (Ludwig Van). Sinfonie, mit Schluss-Chor, über Schiller's 'An die Freude' [The Choral Symphony]. In full score. folio. *Mainz and Paris.*

1453. BEETHOVEN (Ludwig Van). Grande Simphonie, avec Chœur, arrangée pour le Pianoforte, à quatre mains, par Charles Czerny. oblong folio. *Leipsic.*

1454. BEETHOVEN (Ludwig Van). Wellington's Sieg, oder, der Schlacht bey Vittoria [The Battle Symphony]. In score. small quarto. *Vienna.*

1455. BEETHOVEN (Ludwig Van). Overture de Coriolan, tragèdie de M. Collin. In score. octavo. *Bonn.*

1456. BEETHOVEN (Ludwig Van). Overture, No. 2, zur Oper, Leonore. In score. octavo. *Leipsic.*

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1459. BEETHOVEN (Ludwig Van). Ouverture, en Ut, à Grand Orchestre. Oeuvre 124. In score. folio. *Mayence.*

1460 BEETHOVEN (Ludwig Van). Concerto für das Pianoforte, mit Begleitung des Orchesters. 15tes Werk. In score. folio. *Vienna.*

1461. BEETHOVEN (Ludwig Van). Concerto de Piano. No. 2. Op. 19. In score. octavo. *Leipsic and Berlin.*

1462. BEETHOVEN (Ludwig Van). Concerto de Piano. No. 4. Op. 58. In score. octavo. *Leipsic and Berlin.*

1463. BEETHOVEN (Ludwig Van). Concerto de Piano. No. 5. Op. 73. In score. octavo. *Leipsic and Berlin.*

1464. BEETHOVEN (Ludwig Van). Trios for Pianoforte, Violin, and Violoncello—Op. 1. (three), 11, 38, 70 (two), 97, and Posthumous (two); and Quintett for Pianoforte, Oboe, Clarinet, Bassoon, and Horn (or Quartett for Pianoforte, Violin, Viola, and Violoncello), Op. 16. In score, with separate parts for the Violin, Violoncello, Oboe, Clarionet, Bassoon, Horn, and Viola. There are also separate parts for the Clarinet, to be substituted for the Violin, to Op. 11 and 38. folio. *Offenbach.*

1465. BEETHOVEN (Ludwig Van). Trios for Violin, Viola, and Violoncello, Op. 3, 8. and 9 (Nos. 1, 2, & 3); Flute, Violin, and Viola, Op. 25; and Two Oboes and English Horn, Op. 29. In score. In one vol. 12mo. *Mannheim.*

1466. BEETHOVEN (Ludwig Van). Quartetten, für Zwey Violinen, Viola, and Violoncello. Nos. 1—6 (Op. 18); 7, 8, 9 (Op. 59); 10 (Op. 74); 11 (Op. 95); 12 (Op. 127); 13—16 (Op. 130—133), and 17 (Op. 135). In score. Three vols. 12mo. *Vienna, Leipsic, Mannheim, and London.*

1467. BEETHOVEN (Ludwig Van). Quintetten, für 2 Violinen, 2 Bratschen, and Violoncello, Op. 4 and 29; Septett, für Violine, Bratsche, Horn, Clarinette, Fagott, Violoncell, and Contra-Bass, Op. 20; and Sextett, für 2 Violinen, Bratsche, Violoncell, und 2 Horns, Op. 81. In score. In one vol. 12mo. *London.*

1468. BEETHOVEN (Ludwig Van). Grand Quintetto, pour 2 Violons. 2 Alti, et Violoncello. Op. 29. In score. octavo. *Paris.*

1469. BEETHOVEN (Ludwig Van). Grand Septuor, pour Violin, Alto, Clarinette, Cor, Basson, Violoncelle, et Contre-Basse, Op. 20. In score. octavo. *Paris.*

1470. BEETHOVEN (Ludwig Van). Oeuvres Complettes, pour le Piano à deux mains. (The publication is not yet completed.) folio. *Brunswick.*

1471. BEXFIELD (W. R.), Mus. Doc. A Set of Fugues, for the Organ. folio. *London.*

Presented to the Society by Mr. Bowley.

1472. BISHOP (John). A Selection of favourite Pieces by the Great Masters, adapted as solos for the Organ, with pedal obbligato (Nos. 1 to 4). folio. *London.*

Presented to the Society by Mr. Bishop.

1473. BLOW (John), Mus. Doc., and Henry PURCELL. A choice collection of Lessons, being excellently Sett to the Harpsichord, viz. Old Simon the King, Moteley's Maggot, Mortlack's Ground, and several others. oblong quarto. *London*, 1705.

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BLOW (John), Mus. Doc. A choice Collection of Lessons for the Harpsichord, Spinnet, &c., containing four Setts, As Grounds, Almands, Corants, Sarabands, Minuets and Jiggs. oblong quarto. *London, n. d.* [1698].

Bound together in one volume.

1474. BOCCHERINI (Luigi). Six Sonatas for the Harpsichord or Pianoforte, with an accompaniment for a Violin or German Flute. Op. 3. (The Harpsichord part only.) Imperfect. folio. *London.*

HAMMOND (John). The Air, "Fal lal la," adapted with Variations for the Pianoforte or Harp. folio. *London.*

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1477. BUONI (Giorgio). Svonate a due Violine, e Violoncello, col Basso per l'Organo. In separate parts, bound together (wanting the Organ part). quarto. *Bologna, n. d.*

1478. BYRD (William), Dr. John BULL and Orlando GIBBONS. Parthenia, or the Maydenhead of the first musicke that ever was printed for the Virginalls. Engraven on copper. folio. *London, n. d.* [1611].

This work was reprinted by the Musical Antiquarian Society. See No. 46.

1479. CERVETTO (James), jun. Six Solos for the Violoncello and a Bass. Opera Terza. folio. *London.*

1480. COOPER (Joseph Thomas). Voluntary for the Organ, "The Cambridge Chimes." oblong folio. *London* [1870?].

1481. COOPER (Joseph Thomas). Sonata Ecclesia for the Organ. Op. 32. folio. *London* [1870?].

Presented (with the preceding) to the Society by the composer.

1482. CORELLI (Arcangelo). Four Setts of Sonatas, for Two Violins and a Bass, in score. Corrected by several most eminent Masters, and revised by Dr. Pepusch. Portrait of the composer. folio. *London.*

1483. CORELLI (Arcangelo). The same Sonatas, in separate parts, viz.: Violino primo, Violino secondo, Violoncello, and Organo. Portrait of the composer in the First Violin part.
4 vols. folio. *London.*
Two copies, one presented to the Society by Mrs. Nairne.

1484. CORELLI (Arcangelo). Twelve Solos for the Violin, with a Thorough-bass for the Harpsichord or Violoncello.
folio. *London.*
Presented to the Society by Mr. J. D. Vidler.

1485. CORELLI (Arcangelo). Sonate, a Violino e Violone, o Cimbalo. Op. 5, Parte Prima. Portrait of the composer.
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1486. COURTLY Masquing Ayres: containing Almaines, Ayres, Corants, Sarabands, Moriscos, Jiggs, &c. of Two Parts, Treble and Basse, for Viols or Violins. Composed by several excellent Masters, viz.: Charles Colman, Dr. in Musick, Mr. William Lawes, Mr. John Jenkins, Mr. Mathew Lock, Mr. Benjamin Rogers, Batchelor in Musick, Mr. Davis Mell, Mr. John Banister, Mr. William Gregorie, [and Mr. Thomas Gibbes.] Two parts bound together.
oblong small quarto. *London*, 1662.

1487. CROFT (William), Mus. Doc. Six Sonatas or Solos, Three for a Violin and Three for the Flute, with a Thorough Bass for y^e^ Harpsicord, Theorboe or Bass Viol. Compos'd by Mr. William Crofts & an Italian Mr. folio. *London*, 1700.

1488. CZERNY (Carl). Die Künstlerbahn des Pianisten; oder, Die Kunst des Practischen Pianofortespiels, in fünf Werken, nämlich:—I. Die Schule der Gelaüfigkeit, Op. 229; II. Die Schule des Legato und Staccato, Op. 335; III. Die Schule der Verzierungen, Vorschlage, Mordenten, und Triller, Op. 335; IV. Die Schule der Linken Hand, Op. 339; V. Die Schule des Fugenspiel, &c., Op. 400. 5 parts. folio. *Vienna.*

1489. CZERNY (Carl). Die Künst des Präludirens auf dem Pianoforte. Op. 300. Portrait of the composer. folio. *Vienna.*

1490. CZERNY (Carl). 40 Tägliche Studien auf dem Pianoforte. Op. 337. folio. *Vienna.*

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1492. DANCE TUNES. A Collection of the Newest Minuets, Riga-

doons, and French Dances perform'd att Court and Publick Entertainments. The Tunes proper for the Violin, Hoboy, or Flute. Printed on single leaves.

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1493. DANCE TUNES. The newest Minuets, Rigadoons and French Dances perform'd at the Ball at Court on His Majesty's Birthday, 1725, and at the Installation Ball of the Knights of the Bath. The Tunes proper for the Violin and Hoboy. Printed on single leaves. oblong octavo. *London*, 1725.

Twenty four Country Dances with proper Tunes and Directions to each Dance, as they are perform'd at Court, Bath and all Public Assemblies for the Year 1758.

oblong octavo. *London*, 1758.

1494. DANCING MASTER (The), or, Directions for Dancing Country Dances, with the Tunes to each Dance for the Treble Violin. Volumes 1 and 2. Oblong octavo. Vol. I. the 18th edition. *London, n. d.*

Vol. II., the 4th edition. *London*, 1728.

1495. DIVISION VIOLIN (The), containing a Collection of Divisions upon several Excellent Grounds for the Violin. Two Parts. (The first part, the sixth edition; the second part, the fourth edition.)

oblong quarto. *Published by Walsh. London (n. d.) circa* 1705-10.

1496. ELLERTON (John Lodge). Quatuors pour deux Violons, Alto et Violoncello. Op. 61, 122, et 124. In score.

octavo. *London.*

Presented to the Society by the composer.

1497. ESTE (Michael), Mus. Bac. The Seventh Set of Bookes, Wherein are Duos for two Base Viols, so composed though there be but two parts in the eye, yet there is often three or foure in the eare. Also Fancies of 3 Parts for two treble Viols and a Base Violl: so made as they must be plaid and not sung. Lastly, ayerie Fancies of 4 Parts that may be as well sung as plaid. Lately set out by, In separate parts, bound together. quarto. *London*, 1638.

1498. ESTE (Michael), Mus. Bac. Fantazies of Two, Three and Four parts for Viols. In separate parts. quarto. *London, n. d.*

This is the same as the preceding, with the exception of a different title-page, bearing the imprint of John Playford.

1499. FEDELI, DETTO SAGGIONE (Giuseppe). Sonate, a Violino e Basso. Opera Prima. folio. *Paris*, 1715.

1500. FELTON ([Rev.] William). Concertos for the Organ or Harpsichord, with Instrumental Parts. Two Sets, of six each, arranged for a Keyed Instrument. folio. *London.*

Presented to the Society by Miss Dowling.

1501. FLUTE MUSIC. "Six Setts of Choice Opera Songs or Arietts With their Symphonys fitted for 2 Flutes, The Second Parts being compleat and Airy as the first, not thin and heavy as Second Trebles usually are: in both parts there are proper Variations for the Humour of the Flute."

Published by Walsh, London (circa 1712).

1502. FRESCOBALDI (Girolamo). Canzone da Sonare, a una, due, tre et quattro, con il basso-continuo. Libro Primo. In separate parts bound together. Portrait of the composer inserted. quarto. *Venice,* 1634.

1503. FRESCOBALDI (Girolamo). Toccate d'Intavolatura di Cimbalo et Organo, partite di diverse Arie e Corrente, Balletti, Ciaccone, Passaghali. Libro Primo: and

Il Secondo Libro di Toccate, Canzone versi d'Hinni Magnificat, Gagliarde, Correnti, et Altri Partite, di Cimbalo et Organo. Printed from copper plates. In one volume, large folio. Portrait of the composer. *Rome,* 1637.

1504. GIBBONS (Orlando), Mus. Doc. Fantazies of III. Parts [for viols.] In separate parts engraved on copper plates. quarto. [*London.*]

Reprinted in score by the Musical Antiquarian Society. See No. 46.

1505. GIBBONS (Orlando), Mus. Doc. Parthenia. See No. 1478.

1506. HARPSICORD MASTER (The Second Book of The), Containing a Choice Collection of Lessons for the Harpsicord or Spinnet as Almands, Corants, Sarabrands, Ayres, Minuetts, and Jiggs, by Dr. Blow, Mr. Courtivall, Mr. Clark, Mr. Barrett & Mr. Croffts. To which is added Plain & Easy Rules for Learners. oblong quarto. *London,* 1700.

The same. The Third Book; the Lessons &c. "by Mr. Jer. Clark, Mr. Barrett, Mr. Croft, & other Eminent Masters. The Ayres and Lessons plac'd on five lines, it being now the Generall way of Practice. Likewise at the end of the Book is added Plain and Easy Rules for Learners made by the late famous Mr. Hen. Purcell." [The Rules are identical with those in the Second Book and printed from the same plates.] oblong quarto. *London,* 1702.

1507. HAYDN (Joseph). Partition des Symphonies, containing 21

symphonies, numbered respectively 1 to 12, 14, 20, 21, 21 (bis), and 22 to 26. 3 vols. folio. *Paris.*

1508. HAYDN (Joseph). The same; another copy, containing the symphonies numbered 1 to 15, 17 to 19, and 21 to 26. folio. *Paris.*

1509. HAYDN (Joseph). The first six of the twelve Symphonies composed for Salomon's Concerts. In score, bound together. folio. *Leipsic.*

1510. HAYDN (Joseph). Symphony in A (known as Die Abschied Sinfonia). In score. quarto. *London.*

1511. HAYDN (Joseph). No. 8. Symphonie Périodique, as performed at Hanover Square Concerts, &c. In separate parts. folio. *London.*

1512. HAYDN (Joseph). Eighty-three Quartetts, for two violins, viola, and violoncello. In score. 6 vols. octavo. *Berlin.*

1513. HAYDN (Joseph). VIII. Sonates, pour le Pianoforte. Portrait. oblong folio. *Leipsic.*

1514. HAYDN (Joseph). VI. Sonates, pour le Pianoforte, avec accompagnement d'un Violon et Violoncelle. (The Pianoforte part only.) oblong folio. *Leipsic.*

1515. HECKEL (Wolf). Lautten Buch, von mancherley schönen und lieblichen stucken, mit zweyten lautten zusammen zuschlagen, und auch sonst das mehrer theyl allein für sich selbst. Gute Teutsche, Lateinische, Frantzösische, Italienische Stuck oder lieder. Auch vilfaltige Newe Tentz, sampt mancherley Fantaseyen, Recercari, Pavana, Saltarelli, und Gassenhawer, &c. [The music in a tableture differing from those used by the English and Italian writers for the lute.] oblong quarto. *Strasbourg*, 1562.

1516. HURLEBUSCH (Conrad Friederich). De 150 Psalmen Davids mit der Zelver Lofgesangen, gemaakt voor het Clavier en Orgel. oblong quarto. *Amsterdam*, 1766.

1517. JOZZI (Giuseppe). VIII. Sonate per Cembalo. oblong folio. *Amsterdam.*

1518. JUST (J. A.) Six Divertimentos pour le Clavecin, avec l'accompagnement d'un Violon. Oeuvre I. In separate parts. Two books. folio. *London.*

1519. JUST (J. A.) Six Sonatines pour le Clavecin, a l'usage des commençans. Oeuvre Troisieme. oblong quarto. *The Hague.*

1520 KELLY (Thomas, Earl of). Minuets, &c. In score. Portrait and plates Privately printed. *Edinburgh*, 1836.

1521. KELLY (Thomas, Earl of). Six Overtures. See No. 1586.

1522. KRUMPHOLTZ (J. B.). Trois Sonates pour la Harpe, avec accompagnement de violon ad libitum. Oeuvre XVI. In separate parts. oblong folio. *Paris.*

A similar set of Sonatas. Oeuvre XVII. In separate parts. oblong folio. *Paris.*

1523. LOCATELLI (Pietro). XII. Sonate a Flauto Traversiere solo, e Basso. Opera Seconda. The composer's autograph on the title-page. folio. *Amsterdam.*

1524. LOCATELLI (Pietro). VI. Sonatas for two German Flutes, or two Violins, with a Thorough Bass for the Harpsichord or Violoncello. Opera Terza. In separate parts.
folio. *London.*

1525. LOCKE (Matthew) his Little Consort of Three Parts, containing Pavans, Ayres, Corants and Sarabands, for Viols or Violins. In two several Varieties: The first 20 are for Two Trebles and a Basse: The last 20 for Treble, Tenor and Basse. To be performed either alone or with Theorbos and Harpsecord. In separate parts (in a case).
oblong quarto. *London*, 1656.

1526. MARINI (Carlo). Sonate a Violino Solo col Basso Continuo. Op. Ottava. *Amsterdam.*
Bound up with Albinoni's Sonate di Chiesa, and Visconti's Sonate.

1527. MATTEIS (Nicola). Arie, Preludij, Alemande, Sarabande, &c. per il Violino. Libro Primo. Altre Arie &c. . . piu difficile è studiose per il violino. Libro Secondo. Bound together.
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oblong octavo. *s. l. v. a.* [*London*].

1528. MATTHESON (J.) Pièces de Clavecin, en deux volumes, consistant des Ouvertures, Préludes, Fugues, Allemandes, Courentes, Sarabandes, Gigues, et Aires. Two vols. in one.
folio. *London.*

1529. MENDELSSOHN BARTHOLDY (Felix). Symphonie, No. 3 [in A minor, usually called The Scotch Symphony.] In score.
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1530. MENDELSSOHN BARTHOLDY (Felix). Drei Concert-Overturen, Der Sommernachstraum, Die Fingals-Höhle, Meerestille und glückliche Fahrt. In score. octavo. *Leipsic.*

1531. MENDELSSOHN BARTHOLDY (Felix). Overture zum Mährchen von der Schönen Melusine. In score. octavo. *Leipsic.*

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1532. MENDELSSOHN BARTHOLDY (Felix). Overture zu "Ruy Blas," für Grosses Orchester. In score. octavo. *Leipsic.*

1533. MENDELSSOHN BARTHOLDY (Felix). Concerte für das Pianoforte mit Begleitung des Orchesters. No 1, G moll. Op. 25. No. 2, D moll. Op. 40. In score. octavo. *Leipsic.*

1534. MENDELSSOHN BARTHOLDY (Felix). Preludium für die Orgel. "Composed for Henry E. Dibdin." Fac-simile of the original manuscript. quarto. *Edinburgh.*

Presented to the Society by Mr. H. E. Dibdin.

1535. MENDELSSOHN BARTHOLDY (Felix). Quartetten für 2 violinen, bratsche und bass. No. VI. In score. octavo. *Leipsic.*

1536. MENDELSSOHN BARTHOLDY (Felix). Andante, Scherzo, Capriccio und Fuge für 2 violinen, bratsche und violoncell. Op. 81. In score. octavo. *Leipsic.*

1537. MENDELSSOHN BARTHOLDY (Felix). Lieder ohne Worte. Original Melodies for the Pianoforte. Six Books, in one vol. folio. *London.*

1538. MORLEY (Thomas). The First Booke of Consort Lessons, made by divers exquisite Authors for sixe Instruments to play together, viz: the Treble Lute, the Pandora, the Citterne, the Base Violl, the Lute, and the Treble Violl. Collected by Thomas Morley Gentleman, and now newly corrected and inlarged. The Treble Violl part only. quarto. *London*, 1611.

Bound with other Instrumental Music by Adson and Rossetor, Canzonets by Morley, and Bevin's Introduction to Music.

1539. MOZART (W. A.) and L. VAN BEETHOVEN. "A Complete Collection of Mozart and Beethoven's Symphonies, in Score." 4 vols. small quarto. *London.*

These volumes contain Mozart's Symphonies in E flat, D, G minor, and C (Jupiter); and also (under the name of Symphonies) his Overtures to Die Zauberflote and Le Nozze di Figaro; and Beethoven's Symphonies in C, D, and E flat (Eroica). The numbers affixed to most of the compositions are different from those by which they are ordinarily known.

1540. MOZART (W. A.) Ouvertures pour le grand Orchestre des Opéras. In score. octavo. *Berlin.*

Idomeneo.	Le Nozze di Figaro.	Cosi fan tutte.
Il Seraglio.	Il Don Giovanni.	Die Zauberflote.
	La Clemenza di Tito.	

1541. MOZART (W. A.) [Sechs] Clavier-Conzerte in partitur. folio. *Offenbach.*

1542. MOZART (W. A.) Quartetten, für zwey violinen, viola, und violoncello. In score. 12mo. *Mannheim.*

MOZART (W. A.) Quintetten, für zwei violinen, zwei violas, und violoncello. In score. 12mo. *London.*

1543. MOZART (W. A.) Grand Fugue in G minor, (the only one composed) for the organ. Edited, with an Introduction, by Joseph Thomas Cooper. oblong folio. *London.*

Presented to the Society by the editor.

1544. MOZART (W. A.) Quartetts. See Nos. 1557 and 1558.

1545. MOZART (W. A.) Requiem, arranged for Organ or Pianoforte solo, by Josiah Pittman. folio. *London* [1854].

Presented to the Society by Mr. Pittman.

1546. MUSICA BELLICOSA, or, Warlike Music. Being a choice Collection of sixty-eight Marches and Trumpet Tunes for the German Flute, Violin and Hautboy, with a Through Bass to the whole, to which is added Geminiani's and Dubourg's Seranading Trumpet Tunes and a Scale of the Gamut for the Bassoon. Two Parts.

small oblong quarto. *Published by Walsh, London.*

Presented to the Society by Mr. Victor Schœlcher.

1547. MUSICK'S RECREATION on the Lyra Viol. Being a choice collection of New and Excellent Lessons for the Lyra Viol, both easie and delightfull for all yong Practitioners. To which is added some few plain Directions as a Guide for Beginners.

oblong small quarto. *Printed for John Playford. London* [1656?].

1548. NOVELLO (Vincent). Cathedral Voluntaries, from the works of Church composers of the English school; selected and arranged for the organ. 2 vols. folio. *London,* 1831.

1549. OSWALD (James). The Caledonian Pocket Companion, containing all the favourite Scotch tunes with variations for the German flute. Eight books in one volume. quarto. *London.*

1550. PEPUSCH (John Christopher), Mus. Doc. "Mr. Pepusch's Aires for Two Violins Made on Purpose for the Improvement of Practitioners in Consort." In score. folio. *Published by Walsh, London.*

1551. PORPORA (Nicola). Sinfonie da Camera a Tre Istromenti. Opera II. In separate parts. folio. *London,* 1736.

1552. PURCELL (Daniel). The Psalmes set full for the Organ or Harpsicord, as they are Plaid in Churches and Chappels in the maner given out, as also with their Interludes of great Variety. Frontispiece. oblong folio. *London.*

1553. PURCELL (Henry). A Collection of Ayres composed for the Theatre and upon other occasions. In separate parts, viz. Violino primo, Violino secundo, Tennor, and Bassus. small folio. *London*, 1697.

1554. PURCELL (Henry). Ten Sonatas in Four Parts. In separate parts, viz. Violino primo, Violino secundo, Bassus and Thorough Bass for the Harpsichord or Organ, bound together. small folio. *London*, 1697.

See a MS. score of these Sonatas, No. 1973.

1555. PURCELL (Henry). A choice Collection of Lessons for the Harpsichord or Spinnet. The third edition, with additions and Instructions for Beginners. oblong quarto. *London, n. d.*

1556. PURCELL (Henry), and Dr. BLOW. A choice Collection of Lessons for the Harpsichord. See No. 1473.

1557. QUARTETTS (A collection of), for two Violins, Viola, and Violoncello. In separate parts. 4 vols. folio, containing—

Three Quartetts . .	*Mozart.*	Three Quartetts, Op. 63.	*Haydn.*
Do.	*Do.*	Sette Sonate, composte sopra le Ultima Sette Parole delle Nostro Redentore sulla Croce. Op. 48 .	*Do.*
Do.	*Do.*	Three Quartetts, Op. 8	*Graeff.*
Six Quartetts, Op. 1 .	*Haydn.*	Two do.	*Monzani.*
Do. Op. 2 .	*Do.*		
Do. Op. 16	*Do.*		
Three Quartetts, Op. 23.	*Do.*		

1558. QUARTETTS. A like collection. 4 vols., folio, containing—

Three Quartetts.		Two Quartetts, Op. 51.	*Haydn.*
Do. Op. 10	*Mozart.*	Three do., Op. 88 .	*Do.*
Do. (Book 2), Op. 10	*Do.*	Do.	*Winter.*
Do., Op. 72 . .	*Haydn.*	Six Quatuors, Op. 1 .	*Dupohnt.*
Do., Op. 74 . .	*Do.*		

1559. QUINTETTS (A collection of), Overtures arranged as Quintetts, &c. In separate parts. 7 vols. folio, containing the parts for Flauto, Violino primo, Violino secondo, Viola primo, Viola secondo, Violoncello, and Basso.

Three Quintetts . .	*Beethoven.*	Overture	*A. Romberg.*
Symphony, No. 7 (arranged as Quintett)	*Do.*	Symphony . . .	*Do.*
Sestette	*Boccherini.*	Two Symphonies .	*B. Romberg.*
Three Quintetts.		Overture	*Rossini.*
Do.	*Krommer.*	Do. "Freischutz"	*Weber.*
Overture, "La Chasse"	*Mehul.*	Do. "Preciosa" .	*Do.*
Two Quintetts . .	*Onslow.*	Do. "Euryanthe"	*Do.*

1560. RINCK (Christopher Heinrich). Practische Orgel Schule. Six parts, in one vol. oblong folio. *Bonn und Cologne.*

1561. RINCK (Christopher Heinrich). Compositions for the organ, bound in two volumes, oblong folio.

VOLUME I.

XII Orgelstücke. Op. 8 . . . . . *Mainz.*
Douze Préludes, pour l'Orgue. Oeuv. 25 . . . *Offenbach.*
Zwolf Orgelstücke. 29tes Werke . . . . . *Offenbach.*
Orgelstücke. 38tes Werke . . . . . *Leipsic.*
Sechs Chorale, für die Orgel. Op. 40 . . . . *Mainz.*
XV Kurze und Leichte Choral-Vorspiele, für die Orgel. Op. 47 . . . . . *Mainz.*
Zwolf Fugirte Nachspiele, für die Orgel. 48tes Werke . *Leipsic.*
XII Leichte Orgelpräludien. Op. 49 . . . . *Mainz.*
Ditto ditto Op. 52 . . . . . *Mainz.*
XII Kurze und Leichte Choral-Vorspiele, für die Orgel. Op. 53 . . . . . *Mainz.*
Six Variations, pour l'Orgue. Op. 56 . . . . *Mayence.*
12 Adagio, für Orgel. Op. 57 . . . . . *Bonn.*
XII Leichte Orgelpräludien. Op. 58 . . . . *Mainz.*
XXIV Chorale, für die Orgel. Op. 64 . . . *Bonn und Cologne.*
XXIV Leichte Orgelpräludien. Op. 65 . . . *Bonn und Cologne.*
XXIV Kurze und Leichte-Orgelstücke. Op. 66 . *Bonn und Cologne.*
Andante, mit Acht Variations, für die Orgel. Op. 70 *Bonn und Cologne.*

VOLUME II.

Zwolf Fugirte Orgelstück. Op. 72 . . . . *Bonn und Cologne.*
XXIV Leichte Orgelpräludien. Op. 74 . . . . *Mainz.*
Drei Nachspiele, für die Orgel. Op. 78 . . . . *Leipsic.*
Sechs Chorale. Op. 77 . . . . . *Bonn und Cologne.*
Ditto. Op. 78 . . . . . *Bonn und Cologne.*
Vorschule, für Angehende Organisten. Op. 82 . . *Bonn.*
XXV Drei und Vierstimmige Fughetten, für die Orgel. Op. 84. (2 books.) . . . . . *Bonn.*
Andante, mit Sechs Variations und Finale, für die Orgel. Op. 82 . . . . . *Bonn.*
Neun Variationen und Finale, für die Orgel. Op. 90 . *Bonn.*
XV Leichte Fugirte Nachspiele, für die Orgel. Op. 114 . *Bonn.*

1562. RINCK (C. H.) Vierzig Kleine Leichte und Vermischte Orgelpräludien. Op. 37. oblong folio. *Offenbach.*

1563. RINCK (C. H.) Zwolf Orgelstücke. Op. 92; ditto, Op. 94; ditto, Op. 96; ditto, Op. 100. oblong octavo. *Offenbach.*

1564. RINCK (C. H.) 30 Kurze und Leichte Orgelpräludien durch alle Tonarten, componirt. Op. 93. octavo. *Bonn.*

1565. RINCK (C. H.) 24 Leicht Orgelpräludien. Op. 95. octavo. *Bonn.*

1566. RINCK (C. H.) Douze Morceaux Faciles, pour l'Orgue. Oeuvre I. folio. *Paris.*

1567. RINCK (C. H.) XVIII Leichte Orgelstücke. Op. 106. oblong small folio. *Mayence, Paris, and Antwerp.*

1568. RINCK (C. H.) 48 Préludes Faciles, pour l'Orgue. Op. 116. Two books. oblong small folio. *Mayence, Paris, and Antwerp.*

1569. Rosseau (Frédéric). Potpourri pour deux Violoncelles. In separate parts. folio. *Paris.*

1570. Rossetor (Philip). Lessons for Consort; Made by sundry excellent Authors, and set to sixe severall instruments: Namely, the Treble Lute, Treble Violl, Base Violl, Bandora, Citterne, and the Flute. Now newly set forth by, The Cittern part only. quarto. *London*, 1609.

Bound with other instrumental music by Adson and Morley, Canzonets by Morley and Bevin's Introduction to Music.

1571. Sarti (Giuseppe). Tre Sonate, per il Clavicembalo o Forte Piano, con accompagnemento d'un Violino. oblong folio. *Vienna.*

1572. Scarlatti (Domenico). Sämmtliche Werke, für das Pianoforte. folio. *Vienna.*

1573. Scarlatti (Domenico). Libro de XII Sonatas para Clavicordio. folio. *London.*

Roseingrave (Thomas). Voluntarys and Fugues made on purpose for the organ or harpsichord. folio. *London.*

Bound together in a volume.

1574. Schubert (Franz). Ouverture zur Oper, Rosamunde. Op. 26. In score. octavo. *Vienna*, 1867.

1575. Schubert (Franz). Zwei Sätze der unvollendeten Sinfonie in H moll. In score. octavo. *Vienna*, 1867.

1576. Schubert (Franz). Grosses Quartett (D moll) für 2 Violinen, Viola und Violoncell. In score. octavo. *Leipsic.*

1577. Shaw (Thomas), Jun. A Concerto for the Violin. In separate parts. folio. *London.*

1578. Spohr (Louis). Ouverture zur Oper, Faust. In score. octavo. *Leipsic.*

1579. Spohr (Louis). Ouverture zur Oper, Jessonda. In score. octavo. *Leipsic.*

1580. Spohr (Louis). Overture, Op. 12, arranged as a Septett, for two Violins, two Violas, Flute, Violoncello, and Double-Bass, by H. J. Banister. In separate parts. folio. *London.*

Spohr (Louis). Overture to the Opera of 'Abruna,' arranged as a Septett, as the foregoing. In separate parts. folio. *London.*

1581. Steibelt (Daniel). Trois Sonates, pour Pianoforte ou Clavecin, dont la première est avec accompagnement de Violon oblige. Op. 4. In score. folio. *London.*

1582. STEIBELT (Daniel). Three Sonatas, for the Pianoforte, with an accompaniment for the Violin, ad libitum. Opera 35. In score. folio. *London.*

1583. STEIBELT (Daniel). Three Sonatas, for the Pianoforte. Opera 46. folio. *London.*

1584. STEIBELT (Daniel). Six Sonatas, for the Pianoforte. Op. 60. folio. *London.*

1585. STIMPSON (James). The Organist's Standard Library; being selections from the works of the great masters, and consisting principally of pieces hitherto unpublished in this country. 15 numbers. folio. *London.*

Presented to the Society by Mr. Stimpson.

1586. SYMPHONIES, &c. (A Collection of), in separate parts. Fourteen volumes, folio, containing the parts for Violino primo (2), Violino secondo (2), Viola, Violoncello, Basso (2), Oboe primo, Oboe secondo, Corno primo, Corno secondo, Tromba primo, and Tromba secondo.

Three Symphonies .	*Bach.*	Eight Symphonies .	*Dr. Boyce.*
Six Symphonies . .	*S. Markordt.*	Overture to King Arthur	*Dr. Arne.*
Six Symphonies . .	*Stamitz.*	Periodical Overtures	*Pugnani, &c.*
Six Overtures . .	*Pugnani.*	Overture to "English Shepherd" .	*Rush.*
Do.	*Mislivecek.*	Do. to "The Summer's Tale" . .	*Abel.*
Do.	*(Selected.)*	Concerto	*Fischer.*
Do.	*Richter.*	Six Concertos . .	*Giardini.*
Six Symphonies . .	*C. F. Abel.*	Do.	*Ricciotti.*
Six Overtures . .	*Abel, Arne, & Smith.*	Twelve Concertos .	*Vivaldi.*
Eight do.	*Arne.*	Six Extravaganza Concertos . . .	*Do.*
Six do.	*Earl of Kelly.*		
Six Symphonies . .	*Norris.*		
Six do.	*Fisher.*		

1587. TARTINI (Giuseppe). VI Sonate, a Violino e Violone, o Cimbalo. oblong folio. *Amsterdam.*

1588. TESSARINI (Carlo). Trattenimenti a Violino e Basso. Op. Quarta. oblong folio. *Urbino* (?), 1742.

1589. TESSARINI (Carlo). VI. Sonate per Violino o Flauto Traversiere e Cembalo. Opera XIV. folio. *London* (?).

1590. TESSARINI (Carlo). Concerti a V, con Violino Obbligato. In separate parts. Four books. folio. *Urbino.*

1591. THEATRE MUSIC. Overtures and Act Tunes by various composers, for English plays produced at the end of the seventeenth and commencement of the eighteenth centuries. In separate parts, viz. First and Second Treble [Violins], Tenor and Bass. 4 volumes.

oblong folio. *London* [*circa* 1700—1704].

Two Sets of Ayres . . . . . *Henry Simons.*

Love's Stratagem	*Peasable.*	
Love at a loss	*Godfrey Finger.*	[1701]
The Ambitious Stepmother	*John Lenton.*	[1700]
Courtship à la Mode	*William Croft.*	[1700]
The Mad Lover	*John Eccles.*	[1701]
The Virgin Prophetess, or, the Fate of Troy	*Godfrey Finger.*	[1701]
The Unhappy Penitent	*Daniel Purcell.*	[1701]
Love makes a man	*Godfrey Finger.*	[1701]
The Funeral	*William Croft.*	[1702]
The Humours of Sir John Falstaff	*Peasable.*	[1700]
The False Friend	*A Person of Quality.*	[1702]
Tamberlain	*John Lenton.*	[1702]
King Edward the Third	*Peasable.*	[1691]
She would and she would not	*Do.*	[1703]
The Twin Rivals	*William Croft.*	[1703]
Tunbridge Walks	*John Barrett.*	[1703]
The Agreeable Disappointment	*William Corbett.*	[1708?]
The Inconstant	*Daniel Purcell.*	[1702]
The Governor of Cyprus	*Thomas Deane.*	[1703]
The Fair Penitent	*John Lenton.*	[1703]
As you find it	*William Corbett.*	[1703]
The Humours of the Age	*Godfrey Finger.*	[1701]
Sir Harry Wildair	*Do.*	[1701]

Set of Ayres for the Consorts of the Musical Society.

Henry the Fourth	*William Corbett.*	[1700]
The Lying Lover	*William Croft.*	[1704]
Mary, Queen of Scots	*John Barrett.*	[1703]
Liberty asserted	*John Lenton.*	[1704]
Abra Muley	*Do.*	[1704]

"Music performed before Her Majesty and the new King of Spain."
Peasable.

1592. THEATRE MUSIC. Overtures and Act Tunes by various composers, for English plays produced at the commencement of the 18th century. The Violino secondo, Tenor and Bass parts only. [Wanting the titles.] Three vols.
oblong folio. *London.*

1593. VERACINI (Antonio). Sonate de Camera, a due, Violino e Violone o Arcileuto, col Basso per il Cimbalo. Op. Terza. In separate parts. Three books.
oblong folio. *Modena*, 1696.

1594. VISCONTI (Gasparo). Sonate a Violino e Violone o Cembalo.
Amsterdam, 1703.

Bound up with Albinoni's Sonate di'Chiesa and Marini's Sonate.

1595. VITALI (Giovanni Battista). Sonate a due violini, col suo basso continuo per l'organo. Opera Seconda. The organ part only.
quarto. *Bologna*, 1667.

1596. WEICHSELL (Elizabeth). Six Sonatas for the Pianoforte or Harpsichord, composed in the eleventh year of her age. Opera 2nda.
folio. *London* [1781?].

The composer afterwards became celebrated as Mrs. Billington, the vocalist.

1597. WEISS (C.) Six Trios for a German Flute, Violin, and Bass. Op. II. In separate parts. folio. *London.*

1598. WESLEY (Samuel Sebastian), Mus. Doc. Three Pieces, for a Chamber Organ; composed for Lady Acland. folio. *London.*

1599. WISEMAN (Carlo). Six Solos for a German Flute or Violin, with a Thorough Bass for the Harpsichord or Violoncello. folio. *London.*

MANUSCRIPTS.

THE WORKS OF GEORGE FREDERIC HANDEL.

1600.

SAMSON, an oratorio, as altered and adapted by Edward Taylor, Professor of Music in Gresham College, for performance at Norwich Musical Festival, 1842. In full score.

2 vols. folio. 1842.

Presented to the Society by the Rev. J. E. Cox, D.D.

1601. SAMSON, an oratorio, as condensed for performance by the Sacred Harmonic Society; with additional accompaniments composed expressly for the Society by Sir M. Costa. In full score. The additions are distinguished from the original text by being written in red ink. large folio. 1851.

Presented to the Society by Sir Michael Costa.

1602. DEBORAH, an oratorio, as condensed for performance by the Sacred Harmonic Society; with additional accompaniments composed expressly for the Society by Sir M. Costa. In full score. The additions are distinguished from the original text by red ink. large folio. 1855.

Presented to the Society by Sir Michael Costa.

1603. JUDAS MACCABEUS, an oratorio. In full score.

oblong quarto. 3 vols.

This copy differs in several respects from the printed scores.

1604. JUDAS MACCABEUS, an oratorio, as condensed for performance by the Sacred Harmonic Society; with additional accom-

paniments composed expressly for the Society by Sir M. Costa. In full score, the additions being in Sir M. Costa's autograph. large oblong folio. 1857.

Presented to the Society by Sir Michael Costa.

1605. ISRAEL IN EGYPT, an oratorio; with additional accompaniments composed expressly for the Sacred Harmonic Society by Sir M. Costa. In full score, the additions in Sir M. Costa's autograph. large oblong folio. 1859.

Presented to the Society by Sir Michael Costa.

1606. SOLOMON, an oratorio, as condensed for performance by the Sacred Harmonic Society; with additional accompaniments composed expressly for the Society by Sir M. Costa. In full score, the additions in Sir M. Costa's autograph. large oblong folio. 1869.

Presented to the Society by Sir Michael Costa.

1607. ESTHER, an oratorio. In full score, in the autograph of John Christopher Smith. large folio. [1757?].

One of the latest of the numerous versions of this oratorio made by its composer. The pieces included in it and their order of succession are, with the exception of a recitative and air, which are wanting in the present copy, identical with those of a book of words published in 1757.

Presented to the Society by Mr. Charles J. Hargitt.

1608. OMNIPOTENCE, an oratorio; the music selected from the works of G. F. Handel [chiefly the Chandos Anthems], by Samuel Arnold, Mus. Doc. Autograph of Dr. Arnold in the first volume. In full score. 3 vols. quarto.

Presented to the Society by Mr. Joseph Hart.

1609. THE DETTINGEN TE DEUM, with additional accompaniments composed expressly for the Sacred Harmonic Society by Sir M. Costa. In full score, the additions being in Sir M. Costa's autograph. large oblong folio. 1859.

Presented to the Society by Sir Michael Costa.

1610. "O COME, LET US SING," anthem, composed for the chapel of James, Duke of Chandos. In full score. oblong quarto.

1611. "I WILL MAGNIFY THEE, O GOD," anthem, composed for the Duke of Chandos. In full score. oblong quarto.

1612. "I WILL MAGNIFY THEE, O GOD," anthem, composed for the Duke of Chandos. In full score. folio.

This copy (which was presented to the Society by Mr. Vincent Novello) does not contain the Treble solo, "The Lord is righteous," or the Tenor solo, "Happy are the people," which in the other scores precede the last chorus.

1613. "LET GOD ARISE," anthem (in the key of B flat), composed for the Duke of Chandos. In full score. oblong quarto.

1614. THE FOUR ANTHEMS composed for the Coronation of King George the Second, in 1727. In full score. folio.

Presented to the Society by John Lucius Dampier, Esq.

1615. "BLESSED ARE THEY," an anthem. In full score. oblong quarto.

This copy is incomplete, several movements being wanting, and blank pages left for their insertion.

1616. THE FIFTIETH PSALM, "Dixit Dominus," in Latin. In full score. oblong quarto.

1617. THE ONE HUNDRED AND THIRTEENTH PSALM, "Laudate Pueri," in Latin. In full score. oblong quarto.

1618. THE FIFTIETH PSALM, "Dixit Dominus;" the One Hundred and Thirteenth Psalm, "Laudate Pueri;" and the One Hundred and Twenty-seventh Psalm, "Nisi Dominus," in Latin. In full score. oblong quarto.

Presented to the Society by Mr. J. A. Novello.

1619. THE HYMN "MAGNIFICAT," in Latin. In full score. oblong quarto.

This composition is described in the present copy as "del Rev^do. S^r. Erba," which has led some persons to conclude that it is not the work of Handel; but there is a score in Handel's handwriting amongst his manuscripts in the Queen's possession, and it is believed that he composed the piece at Rome, about the year 1709.

1620. A PARAPHRASE OF THE FORTY-FIFTH PSALM, adapted to the music of the Ode for Queen Anne's Birth-day, 1713. In full score. quarto.

Presented to the Society by Mr. J. A. Novello.

1621. ACIS AND GALATEA, a serenata; with additional accompaniments composed for the Birmingham Musical Festival by Sir M. Costa. In full score, the additions being in Sir M. Costa's autograph. oblong folio. 1858.

Presented to the Society by Sir Michael Costa.

1622. IL CONVITO D'ALESSANDRO. An adaptation of "Alexander's Feast" to Italian words. In full score. oblong quarto.

Presented to the Society by the Rev. F. J. Stainforth.

1623. L'ALLEGRO, IL PENSIEROSO ED IL MODERATO. In full score. (The title-page and the greater part of the songs supplied from the printed copy of the Songs published by Walsh.) quarto.

1624. "RINALDO," an opera, by Rossi. In full score. folio.

This MS. (which is a transcript of J. C. Smith's copy of the original score) contains the recitatives and symphonies, as well as those portions of the instrumental score which are omitted in the printed copy. The solos for the Harpsichord, in the symphonies to the song "Vo far guerra e vincer," which are contained in the second printed edition, are not given in this copy, the places where they occur being (as in the first printed edition) left blank, with the word "Cembalo" written over. It was, doubtless, Handel's practice to play these solos at the performance extemporaneously.

Presented to the Society by the Rev. F. J. Stainforth.

1625. "IL PASTOR FIDO," an opera. In full score. folio.

This is also a transcript from Smith's copy of the original, containing the recitatives, &c., but wanting the three airs "Torni pure," "Accorrete, O voi pastori," and "Sciolga dunque," which are given in the printed copy of the favourite songs in this opera (see No. 8), and which are also to be found in the volume of MS. Music described under No. 1635.

Presented to the Society by the Rev. F. J. Stainforth.

1626. "AMADIGE" (Songs in), an opera. In full score. quarto.

1627. "RADAMISTO," an opera, by Nicolo Haym. In full score. quarto.

This copy contains some pieces not included in the printed score or the Arie aggiunte, and the instrumental score is often fuller than in those publications. Extracts from Dr. Burney's "History of Music," relating to the opera, are written within the cover and on the fly-leaf.

1628. "PTOLOMEO, RÈ D'EGITTO" (Ptolomy), an opera. In full score. quarto.

This copy differs in some respects from the printed score. Within the cover, and on the fly-leaf, is written an extract from Dr. Burney's "History of Music," relating to this opera.

1629. THIRTEEN ITALIAN DUETTS (usually called "The Chamber Duetts"), and Two Italian Trios. oblong quarto.

1630. FORTY-EIGHT CANTATAS, for a single voice, viz.

VOL. I.

Mi palpita il cor.
*Ninfe e pastori.
Dite miei pianti.
Ne tuoi lumi, O bella.
*Stanca di piu.
Qual' or l'egre pupille.
Se pari a la tua.
Sarei troppo felice.
Da sete ardente.
Son Gelsomino.
Stelle perfide.
Allor ch' io dissi.

VOL. II.

Aure, soavi e lieti.
*Solitudini care.
*E partirai, mia vita?
*Sento la che ristretto [Another copy in Vol. IV., a 4th lower.]
Nice, che fa?
Zeffiretto, arresta.
Poi che giuraro.
Ah, che pur troppo.
Minzognere, speranze.
Se per fatal destino.
Sarai contenta undi.
Nella stagion.
Clori, Clori, ove sei?

VOL. III.

Lungi, lungi, n'ando Fileno.
Del bel idolo mio.
O Lucentio.
*Quando sperasti.

* Printed in Arnold's edition of Handel's Works.

*Care selve.
*Filli adorata.
Un sospir.
Non sospirar.
Occhi miei.
Chi rapi la pace.
Torna il core.
Nel dolce tempo.
Lungi, lungi, da mi.

Vol. IV.

Irene, idolo mio.
Qual or, Crudele si.
Dolce pur d'amor.
Figli du mesto.
Clori, De gl'occhi miei.
Vanne, voglia ad amore.
Vendendo amor.
*Sento la che ristretto [Vide Vol. II.].
Lungi, da voi che Siete.
*Fra pensieri.
Udite il mio consiglio.

oblong folio. 4 vols.

1631. Fifty-eight Cantatas, for a single voice. oblong quarto.

Son Gelsomino.
Se pari a la tua fé.
Da sete ardente.
Mi palpita il cor.
Sento la che ristretto.
Oh Numi eterni (Lucretia).
Dolce mio ben.
Se pari a la tua fé.
[Differing from the above.]
Lungi da voi che.
Lungi dal moi bel Nume.
Parti l'idolo mio.
Sei pur bella (La bianca rosa).
Zeffiretto arresta.
Occhi miei.
Poi che giuraro.
Dalla guerra.
Venne voglia.
Vendendo Amor.
Dite miei pianti.
Ne tuoi lumi.
Stanco di piu.
Qual'or l'egre.
Sarei troppo felice.
Stelle, perfide stelle.
Allor ch'io dissi.
Aure soavi.
Solitudini care.
E partirai.
Nice, che fa.
Ah che pur troppo.
Menzonere speranza.
Se per fatal destino.
Sarai contenta.
Clori, Clori, ove sei.
Lungi n'ando Fileno.
Del bel idolo mio.
O Lucentio.
Quando sperasti.
Care selve.
Filli adorata.
Un sospir.
Non sospirar.
Chi rapi la pace.
Torna il cor.
Nel dolce tempo.
Lungi, lungi da mi.
Irene, idolo mio.
Qual or crudele.
Dolce pur d'amor.
Figli del mesto cor.
Clori de gl'occhi miei.
Fra pensieri.
Udite il mio consiglio.
Ninfe e pastori.
Son d'Egitto.
Aure, aure piu non.
Non posso dir.
Mentre il tutto.

Presented to the Society by the Rev. F. J. Stainforth.

1632. Three Cantatas for a single voice, viz., "Usignuol che tra le frondi," "A voi torno," and "O Numi eterni" (La Lucretia). quarto.

Transcribed from MSS. in the British Museum, and presented to the Society by Miss Steere.

1633. Seven Sonatas, of three parts, in score, the first four of which are contained in the set of Six, printed in Arnold's edition of Handel's Works, and originally published at Amsterdam, in 1731. oblong quarto.

1634. SIX SONATAS, in score. See No. 1952.

1635. A VOLUME containing the following compositions, all, save the first-named, in full score. oblong folio.

Overture to Pastor fido.
Air, "Torni pure" (Pastor fido).
Air, "Accorrete O voi pastori" (do.)
Air, "Sciolga dunque" (do.)
Prelude (in G).
Chaconne (in A).
Sarabande (in E minor).
Giga (in G).
Air (in G minor) for stringed Instruments.
Air, "Hai tanto rapido."
Air, "Non vuo mai seguita" (Pastor fido).
March (in G).
"Pour les Chasseurs" (for Instruments).
Musette (in G).
Minuet (in C minor).
Minuet (in G).
Gavotte (in E minor).
Minuet.
Gavotte (in A) in "Arianna."
Gavotte (in A).
Air, "Del labro tuo l'accenti."
Air, "Quanto mai felice" (Ezio).
Air, "Finch 'un Zeffiro" (Do.)
Air, "Ah! non son io" (Do.)
Air, "D'amor a fier contrasti (Lothario).
Air, "Scherza in mar" (Do.)
Air, "Si rivedro" (Rodelinda).

The seventeen pieces commencing with the Prelude in G and terminating with the air "Del labro tuo l'accenti," and including the air "Non vuo mai seguita" (which also belongs to the opera, Il Pastor fido), are from the Masque printed by Dr. Arnold.

1636. FOREST MUSIC, composed by Handel during his residence in Ireland, A. D. 1741-2. quarto.

Presented to the Society by Horatio Townsend, Esq.

ECCLESIASTICAL MUSIC.

1637.

ADAMS (Thomas). "O how amiable are Thy dwellings," an anthem for five voices. In score, in the autograph of the composer, by whom it was presented to the Society. oblong quarto. 1824.

1638. ALBERGATI (P. C.) "Laudate Dominum," Motett for four voices with orchestral accompaniments. In full score. quarto.

1639. ALLEGRI (Gregorio). The Psalm "Miserere mei, Deus," for two choirs. In score. oblong quarto.

1640. AMBROSIANA (Letanie), for 4 voices, with violin and organ. In separate parts, with an imperfect vocal score. quarto.

1641. ANERIO (Giovanni Francisco). Missa pro Defunctis (or Requiem), for 4 voices. In score. oblong quarto.

1642. ANTHEMS AND SERVICES (A collection of), in separate parts. Seven vols., containing the parts for the Medius, Contratenor Primus, and Tenor Decani, and the Medius, Contratenor Primus, Tenor and Bassus Cantoris. small folio.

The side of each volume is stamped with the name of the part it contains, the date "August XXII. 1625," and the initials J. B., and there is internal evidence of the books having belonged to the Rev. John Barnard, and formed part of the materials used by him in the compilation of his "First Book of Selected Church Musick," published at London in 1641. See No. 91. This collection contains the following services and anthems, of some of which, however, only one or two parts are included, owing to the irregular manner in which the books have been compiled. The pieces marked thus * are printed in the "Selected Church Musick."

SERVICES.

Barnard's Preces.
—— Preces (6 parts).
—— Responses for 27th March [Accession of Charles I.] and 5th November.
Batten's Kyrie and Nicene Creed.
—— Short Service.
—— Short Service for Men's voices, "July 15, 1623."
—— Full Service, 1622.
—— First Verse Service.
—— Second Verse Service.
*Bevin's Short Service.
*Bird's Short Service.
Printed as Bird's first Service.
Browne's (Richd.) First Evening Service.
*Gibbons's Short Service.
Heath's Evening Verse Service.
Hooper's Preces, Psalms and Responses.
Marson's Second Service.
—— Creed, "Made for Dr. Hunt."
—— Preces and Psalms.
*Morley's Verse Service.
Printed as Morley's first Service.
—— Preces, Psalms and Responses.
*Mundy's First Service.
—— Second Service.
Parsons's First Service.
—— Second Service.
*—— Third Service.
Printed as Parsons's first Service.
Shepherd's First Service.
Tallis's Te Deum (5 parts).
*—— Preces, Psalms, and Responses.
*—— Short Service.
*Ward's Evening Service (an incomplete score).
West's Sharp Service.

FULL ANTHEMS.

Allelujah . . . . *Weelkes.*
*Almighty and everlasting God . . *Gibbons.*
Almighty and everlasting God . . *Tho. Tomkins.*
*Blessed be Thy Name *Tallis.*
Bow down Thine eye *Mundy.*
*Bow Thine ear . . *Byrd.*
Christ our Paschal Lamb . . . . *Batten.*
Christ rising again . *Edm. Tucker.*
Christ rising again . *Juxon.*
Come, Holy Ghost.
*Deliver us, O Lord *Gibbons.*
Deliver us, O Lord . *Weelkes.*
[Mr. Will. Cox, his Anthem, March 9, 1617.]
Godliness is great riches . . . . *Batten.*
Grant, we beseech Thee . . . . *Oker.*
*Haste Thee, O God *Batten.*
(Differing from the printed copy.)
Have mercy upon me *do.*
Hear my prayer, O God . . . . . *do.*
Hear the prayers, O our God . . . *do.*
How long, O Lord . *Cranford.*
*I call and cry . . *Tallis.*
*I will exalt Thee . *Tye.*
I will give thanks . *Jones.*
Let Thy merciful ears . . . . . *John Mace.*
Lord, I am not high-minded . . . . *Batten.*
Lord, to Thee I make my moan . . . *Weelkes.*
*Lord, we beseech Thee . . . . *Batten.*
(Differing from the printed copy.)
Lord, who shall dwell *do.*

My song shall be alway . . . . . *Jefferies.*
O Lord, the very heavens (2nd part).
O clap your hands . *Batten.*
O give thanks . . *Giles.*
O give thanks . . *Mundy.*
*O God, whom our offences . . . *Byrd.*
*O gracious God . *Marson.*
O Lord, arise . . *Weelkes.*
*O Lord, grant the king . . . . *do.*
*O Lord, in Thy wrath *Gibbons.*
*O Lord, make Thy servant . . . . *Byrd.*
O Lord, make Thy servant . . . . *Cranford.*
*O Lord, the Maker *Mundy.*
*O Lord, the world's Saviour . . . . *do.*
*O Lord, turn Thy wrath . . . . *Byrd.*
O mortal man . . *Weelkes.*
O praise the Lord . *Batten.*
O praise the Lord (different) . . . *do.*
O praise the Lord . *Tallis.*
O pray for the peace *Tho. Tomkins.*
*O Thou God Almighty . . . . *Hooper.*
Praise the Lord . . *Edw. Bevin.*
Praise the Lord . . *Tho. Tomkins.*
Praise the Lord . . *White.*
Praise the Lord, O my soul . . . *Batten.*
Save me, O God . *West.*
*Sing unto the Lord *Tye.*
Sing we merrily (1623) *Batten.*
The king shall rejoice *John Tomkins.*
*The Lord bless us . *R. White.*
*When the Lord turned again . . *Batten.*
We beseech Thee . *do.*
*Wipe away my sins *Tallis.*
*With all our hearts *do.*
Zache stood forth . *M. White.*

VERSE ANTHEMS.

*Ah! helpless wretch *Mundy.*
Ah! helpless wretch *Parsons.*
Alack . . . . . *Byrd.*
All laud and praise . *Weelkes.*
Almighty God [In the plague time] . *Batten.*
Almighty God.
Arise, O Lord God . *Woodson.*
Behold, I bring you. *Gibbons.*
*Behold, Thou hast made . . . . *do.*
Blessed are all they . *do.*
Blessed art Thou . *John Mundy.*
Christ rising . . . *R. Browne.*
*Christ rising . . *Byrd.*
*Christ is risen (2nd part) . . . . *do.*
Come, hearken unto me.
*Deliver me, O God *Dr. Bull.*
Except the Lord . . *Dr. Giles.*
Give the King Thy judgments . . . *Weelkes.*
Glorious and powerful God . . . *Gibbons.*
God is our hope . . *Marson.*
God shall send forth *John Oker.*
Have mercy, Lord . *West.*
Have mercy upon me *Davis.*
Hearken, ye nations *Hooper.*
Hear me, O Lord . *John Fido.*
*Hear my prayer . *Byrd.*
Hear my prayer.
Hear, O Lord, hear my prayer . . . *Woodson.*
Holy . . . . . *Jno. Tomkins.*
How long wilt Thou forget me . . . *Morley.*
If King Manasses . *Weelkes.*
If ye be risen again . *Gibbons.*
I have declared . . *R. Browne.*
I heard a voice.
I lift my heart . . *Weelkes.*
In Bethlehem Town *Cobbold.*
In Thee, O Lord . *Dr. Bull.*
I will alway give thanks.
I will give laud . . *John Holmes.*
I will give thanks.
I will magnify Thee *Pysinge.*
*I will praise the Lord *Ward.*
*Let God arise . . *do.*
Lord, in Thy wrath *Dr. Giles.*
Lord, who shall dwell *R. Portman.*
My God, my God . *R. Browne.*
O God of Gods . . *Bennet.*
O God of Gods . . *Hooper.*
O God, the king of glory . . . . *Batten.*
O God, Thou art my righteousness . . *do.*
O how glorious . . *Hooper.*
O how happy a thing *Batten.*
O Jesu meek . . . *Morley.*
O Lord, in Thee is all *Hooper.*
O Lord, let me know *Tho. Tomkins.*
O Lord, let me know *S l. Tozar.*
O Lord, my God . *Dr. Giles.*
O Lord, our Governor . . . *R.W.* [*White*?]
*O Lord, rebuke me not . . . . . *Byrd.*

O Lord, rebuke me not . . . . . *R. Browne.*
O Lord, to Thee I make.
O Lord, turn not away . . . . *Dr. Giles.*
O Lord, turn not away . . . . *Hooper.*
O Lord, who still dost guide . . . *Marson.*
O praise God in His holiness . . . *Batten.*
O sing unto the Lord *White.*
O sing unto the Lord *Marson.*
*Out of the deep (Solo) *Morley.*
Out of the deep (different) . . . . *do.*
Out of the deep . . *Giles.*
*Out of the deep . *Batten.*
Plead Thou my cause *Weelkes.*
Praise the Lord . . *Ward.*
Put me not to rebuke *Tho. Hunt.*
Sing unto God . . *Stonard.*
Sing unto the Lord . *Hooper.*
The king shall rejoice *John Oker.*
Thou art my king, O God (Bass solo) . *Tho. Tomkins.*
Thou art my king, O God (Two Basses) *do.*
*Thou God that guidest . . . . *Byrd.*
Turn Thou us, O good Lord . . . *Batten.*
Unto Thee, O Lord *Deering.*
What child was he . *Dr. Giles.*
What joy so true . *Weelkes.*
When Israel came out *Heath.*
Ye people all . . . *Tomkins.*
Ye righteous, in the Lord rejoice.

1643. ANTHEMS AND SERVICES. Various odd parts of, folio. Bound at the ends of some of the parts of Barnard's Selected Church Music. See No. 91.

O praise God.
Benedicite. . . . *W. Tucker.*
Turn Thou us . . *W. Langdon.*
O God when Thou wentest. . . . *M. Wise.*
Behold, how good . *do.*
Thou art gone up . *W. King.*
Sing we merrily . . *M. Wise.*
Bow down Thine ear *Dr. Rogers.*
Blessed is every one. *M. Wise.*
I will sing a new song *do.*
If the Lord Himself *A. Walkley.*
Give the king . . *Aldrich.*
Service in E minor . *Humphrys.*
Sanctus Kyrie and Credo (in E) . . *M. Wise.*
Kyrie and Credo (in F) *do.*
Behold, I bring you . *Purcell.*
Arise, O Lord.
When the Lord turned *E. Lowe.*
Blessed is every one. *H. Lawes.*
Rejoice in the Lord. *R. Portman.*
Benedicite . . . *Durant Hunt.*
Blessed are those.
In my trouble . . *A. Walkley.*
How long . . . . *M. Wise.*
O sing unto the Lord *Walkley.*
Evening Service . . *Jefferies.*
Te Deum . . . . *Tomkins.*
Evening Service . . *do.*
Te Deum and Evening Service. . . *Boys.*
Te Deum . . . . *Jefferies.*
Morning and Evening Service . . . . *J. Farrant.*
Evening Service (in F) *R. Farrant.*
Te Deum (in D) . *Dr. Child.*
Te Deum and Evening Service . *Matt. Jefferies.*
Morning and Communion Service (in F) . . . . . *R. Farrant.*
Evening Service (in D) *Dr. Child.*
Service in E . . . *do.*
Jubilate, Credo, and Evening Service (in F) . . . . *do.*
Two Evening Services *do.*
O Lord, deliver me.
Behold, it is Christ.
All people, clap your hands.
Praise the Lord, ye servants.
Lord, remember David.
I will sing unto the Lord.
O praise the Lord.
Let God arise . . *Dr. Child.*
O let my mouth . . *do.*
Behold, how good . *do.*
O Lord, grant the king. . . . . *do.*
Praise the Lord, O my soul . . . *do.*
Awake up my glory *M. Wise.*
How are the mighty *do.*
Blessed is he . . . *do.*
The Lord is my shepherd . . . . . *do.*
Have pity upon me . *do.*
Hearken, O daughter *do.*
Prepare ye the way . *do.*
My song shall be always . . . . . *do.*

score. quarto.

Kyrie and Credo (in F)	*M. Wise.*	When the Lord turned again . . .	*Dr. Blow.*
Kyrie and Credo (in E)	*do.*	O sing unto God .	*do.*
Prepare ye the way .	*do.*	O Lord, I have sinned	*do.*
O praise God . . .	*do.*	O Lord, Thou hast searched . . .	*do.*
Awake, awake . .	*do.*	I will call upon the Lord	*do.*
Awake up my glory	*do.*	Sing we merrily . .	*do.*
Blessed is he . . .	*do.*	I beheld, and lo ! .	*do.*
The Lord is my strength . . .	*J. Clarke.*	Lord, how are they increased . . .	*do.*
O be joyful.		Turn Thee unto me	*do.*
Behold, Thou hast made	*Gibbons.*	The Lord hear thee.	*do.*
They that go down .	*Purcell.*	I will exalt Thee .	*Dr. Tye.*
O Lord, my God.		Sing unto the Lord .	*do.*
Lord, in Thy rage.		It is a good thing .	*Purcell.*
Out of the deep.		Sing unto God . .	*do.*
The Lord is my light	*Lawes.*	I was glad. . . .	*do.*
I will sing a new song	*M. Wise.*	Blessed is he . . .	*do.*
Hear, O heavens .	*Humphreys.*	O give thanks . .	*do.*
Not unto us . . .	*M. Locke.*	Behold, I bring you.	*do.*
Burial Service . .	*John Parsons.*	O God, Thou art my God.	*do.*
O Lord, turn Thy wrath	*Byrd.*	O God, Thou hast cast us out. . .	*do.*
Bow Thine ear . .	*do.*	I will sing unto the Lord	*do.*
O God, whom our offences. . . .	*do.*	Unto Thee, O Lord	*Church.*
Sing joyfully . . .	*do.*	O Lord, my God .	*do.*
O Lord, make Thy servant	*do.*	Praise the Lord . .	*do.*
Wipe away my sins.	*Tallis.*	God is our hope . .	*Aldrich.*
Blessed be Thy Name	*do.*		(*from Carissimi.*)
When Israel came out	*Dr. Blow.*		
I was in the Spirit .	*do.*		

1645. ANTHEMS AND SERVICES, &c. following. In score. A volume containing the folio.

Te Deum and Jubilate	*Goodson.*	Concerto	*Dr. Boyce.*
Be merciful unto me	*Purcell.*	Te Deum in A (for the Duke of Chandos)	*Handel.*
Hear my prayer . .	*Tho. Carter.*	Three sets of Lessons for Harpsichord .	*Dr. Greene.*
O praise the Lord .	*Dr. Aldrich.*	Organ Voluntary .	*Do.*
I call and cry. . .	*Tallis.*	Two Organ Fugues .	*Tho. Roseingrave.*
I am well pleased (Organ part only)	*Dr. Aldrich.* (*from Carissimi*).		

1646. ANTHEMS AND SERVICES. A volume, containing the Organ part only of the following:—

Services.

Dr. Creyghton's, in B flat.
Do. in E flat.
Do. in C.
Do. in C. (Short Service).
John Jackson's (Organist of Welles), in C.

Five Chants, described as "Welles Tunes, a 4 Voc." One is by Father Joshua Lasher, and the others by John Jackson.

Anthems.

Lord, let me know mine end . . .	*Creyghton.*
Thou, O God, art praised in Syon .	*do.*

God is our hope and strength . . . *Creyghton.*
I will arise . . . *do.*
Who shall ascend . *do.*
When Israel came out of Egypt. *Father Joshua Lasher.*
The days of Man *John Jackson.*
O Lord, let it be Thy pleasure . . . *do.*
*The Lord said unto my Lord . . . *do.*
O how amiable . . *do.*
Christ, our passover (Easter Anthem). *do.*
Many a time (A Thanksgiving Anthem for y^e^ 9th of September, 1683) *John Jackson.*
God standeth in the congregation . . *do.*
I said in the cutting off of my days (An Anthem of Thanksgiving, for recovery from a dangerous sickness) *do.*

* A copy of this Anthem, in score, is contained in the Tudway Collection, Vol. II., Harleian Manuscript, No. 7388, British Museum.

Written probably about the latter end of the 17th century. oblong folio.

Presented to the Society by Mr. E. A. Waugh.

1647. ANTHEMS AND SERVICES. A volume containing the following, in score, written in 1825, by William Gray, Chorister of St. George's Chapel, Windsor. large folio.

Morning Service in A. *Dr. Croft.*
Evening Service in E flat . . . . . *M. Wise.*
O Lord, Thou hast searched . . . *Dr. Croft.*
(First four movements only.)
Praise the Lord, O my soul . . . *do.*
(First four movements only.)
Let God arise . . *Weldon.*
Blessed is the people *Dr. Croft.*
I was glad. . . . *Purcell.*
(The instrumental symphonies, &c., are wanting.)
When Israel came out . . . . . *Dr. Blow.*
(The instrumental parts are wanting.)

1648. ANTHEMS, MOTETTS, &c. In score. folio.

"I waited patiently," Solo Anthem.
"Thou art my king, O God," Verse Anthem *Pelham Humphreys.*
"I am well pleased," Verse Anthem, adapted from Carissimi by . . . . . *Dr. Aldrich.*
"The Lord is king," Verse Anthem, 2 voices *Henry Purcell.*
[Not included in Novello's collection of Purcell's Sacred Music and believed to be unpublished.]
"O Lord, I have heard Thy voice," Solo Anthem (Incomplete?).
"The ways of Sion," Verse Anthem . . *Michael Wise.*
"O give thanks," Full Anthem . . . *Matthew Lock.*
"Gloria Patri," from the *Deus misereatur* in A *Dr. Blow.*
"O God, Thou hast cast us out," Full Anthem *Henry Purcell.*
"God is our hope," Full Anthem . . . *Dr. Aldrich.*
"Amanti che dite."
"Lætare Filia Principis," Motett . . . *Bassani.*
"Cæli dapes ut vivatis," Motett . . . *Antonio Fiocco.*
"Surgamus, eamus," Motett . . . *Carissimi.*
Mass (Kyrie and Gloria) for four voices and orchestra.
"Ave verax," Motett . . . . . *Bassani.*

1649. ANTHEMS, &c. In score. quarto.

From the depth . . *Dr. Tye.*
Arise, O Lord . . *Byrd.*
O praise the Lord . *Dr. Child.*
Lord, Thou hast been *Dr. Turner.*

O Lord God . . .	*Jer. Clarke.*
Praise God in His holiness	*Dr. Croft.*
O praise the Lord .	*do.*
Te Deum in D . .	*John Bishop.*
Unto Thee, O Lord	*Thos. Kelway.*
The Cure of Saul (6 hymns) . . .	*Rev. P. Henley.*

1650. ANTHEMS, with orchestral accompaniments, composed by John Blow, Mus. Doc., Orlando Gibbons, Pelham Humphreys, and Matthew Lock. In full score. large folio.

By Dr. Blow.

Sing we merrily.
O sing unto the Lord.
O give thanks (Ps. 136).
Blessed is the man (3 voc.)
The Lord is king.
Cry aloud and spare not.
Lift up your heads.
Thy mercy, O Lord.
O give thanks (Ps. 105).
I was in the Spirit.

By Orlando Gibbons.

This is the record of John.

By Pelham Humphreys.

O praise the Lord.
O Lord my God.
Like as the hart.
Lord, teach us to number.
Lift up your heads.
O give thanks.

By Matthew Lock.

When the Son of Man.
The Lord hear thee.

The autographs of Dr. Philip Hayes and Dr. Arnold are in the volume.

1651. ANTHEMS (A collection of), mostly by composers of the latter half of the seventeenth century. In separate vocal parts, viz., Treble, Countertenor, Tenor and Bass (the Treble part wanting the first four anthems). Four Books. small folio.

O give thanks . .	*Purcell.*
I was glad	*do.*
Have mercy upon me	*Humphreys.*
Haste Thee, O God	*do.*
Turn Thee unto me	*Dr. Blow.*
O Lord, I have sinned	*do.*
Lord, how are they .	*do.*
O Lord, Thou hast searched . . .	*do.*
Sing we merrily . .	*do.*
O sing unto God .	*do.*
They that go down .	*Purcell.*
We will rejoice . .	*Dr. Blow.*
Be merciful unto me	*Purcell.*
Lord, let me know my end	*Lock.*
Lord, what is man .	*Dr. Turner.*
Thou art my king .	*Humphreys.*
O be joyful . . .	*Dr. Blow.*
Why do the heathen	*do.*
I beheld, and lo! .	*do.*
Behold, I bring you.	*Purcell.*
When Israel . . .	*Dr. Blow.*
And I heard a great voice	*do.*
(Now known as "I was in the Spirit.")	
Lord, Thou hast been	*Dr. Turner.*
I will alway give thanks, (commonly called "The Club Anthem") . . .	*Dr. Blow.* *Humphreys.* *Dr. Turner.*
Lord, teach us to number. . . .	*Humphreys.*
Like as the hart . .	*do.*
When the Lord turned again . .	*Dr. Blow.*
Awake, awake . .	*M. Wise.*
The Kings of Tharsis	*Dr. Blow.*
God is our hope (8 voc.)	*do.*
O God, Thou hast cast	*Purcell.*
O God, Thou art my God	*do.*
O God, wherefore art Thou	*Dr. Blow.*
Bow Thine ear . .	*Byrd.*
The Lord hear thee.	*Dr. Blow.*
I call and cry. . .	*Tallis.*

1652. ANTHEMS. A volume, entirely in the handwriting of James Marquet, Lay Vicar of Westminster Abbey, containing the following Anthems, &c. In score.

The 100 Psalm Tune.
Chant . . . *William Jackson.*
Ditto . . . *Lord Mornington.*
Praise the Lord, O my soul . . . *Dr. Croft.*
Blessed is the people *do.*
O Lord, Thou hast searched me out . *do.*
The Lord is my light *Dr. Boyce.*
Blessed is he (2 Voices) . . . . *do.*
Blessed is the man . *do.*
Rejoice in the Lord alway . . . . *Purcell.*
The heavens declare *Dr. Croft.*
"Sing unto God," solo and quartett; and "Cry aloud and shout," chorus, as adapted by Mr. Greatorex for the Concert of Ancient Music from two anthems by . . *Dr. Croft.*
Ascribe unto the Lord *Travers.*
Hear my prayer (2 Voices) . . . . *Dr. Greene.*
I am well pleased . *Dr. Aldrich.* (*from Carissimi.*)
It is a good thing . *Dr. Nares.*
Turn Thee again, O Lord . . . . *do.*
Unto Thee, O God, do we give thanks *do.*
Give the Lord the honour due . . . *Kent.*
Rejoice in the Lord. *do.*
The Lord is my Shepherd . . . . . *do.*
Lord, who shall dwell *do.*
My soul truly waiteth still upon God . *do.*
O Lord, our Governor *do.*
Lord, how long wilt Thou be angry . *Dr. Nares.*

Written about the year 1810. quarto.

1653. ANTHEMS, &c. "Thou Lord, in the beginning," an Anthem, for five voices, by S. Webbe; "Awake, awake, put on thy strength," an Anthem, for four voices, and "Thro' all the changing scenes," a metrical version of the 34th Psalm, by William Jackson; and, "O sing praises," a duet, by Pergolesi. In score. folio.

1654. ANTIPHONARY (A Latin), beautifully written on vellum, with illuminated capitals and borders, and paintings of the Annunciation, the Nativity, Christ appearing to Mary in the Garden, the Ascension, the Descent of the Holy Ghost, the Elevation of the Host by Angels, Jacob's Dream, the Coronation of the Virgin, the Congregation of All Saints. octavo.

Presented to the Society by Mr. R. W. Haynes.

1655. ASTORGA (Emanuel, Baron de). The Hymn "Stabat Mater," for four voices, with Instruments. In full score. oblong quarto.

1656. BACH (John Christian). Two settings of the Hymn, "Magnificat," one for two choirs with instruments (1758) and the other for solo voices and chorus with instruments (1760). In full score. oblong folio.

1657. Bai (Tommaso). The Psalm, "Miserere mei, Deus," for two choirs. In score. oblong quarto.

This copy varies from that printed by Dr. Burney in 1771. See No. 398.

1658. Ballabene (Gregorio). The Hymn, "Magnificat," for four choirs. In full score in the composer's autograph. folio. 1778.

1659. Bassani (Giovanni Battista). Motett, "Ave, verax." In vocal score. (See also No. 1648.) folio.

1660. Bassani (Giovanni Battista). Other Motetts. See Nos. 1648 and 1676.

1661. Beckwith (John), Mus. Doc. "My soul is weary," Anthem for voices and instruments. In full score. quarto.

Presented to the Society by the Rev. J. E. Cox, D.D.

1662. Biffi (Antonio). "Credo in Unum Deum," for 4 voices with orchestral accompaniments. In full score. oblong quarto.

1663. Blow (John), Mus. Doc. Te Deum and Jubilate, composed for St. Cecilia's day, 1695.

Ode for St. Cecilia's day, ("Great quire of heaven.")

Purcell (Henry). Part of the music in "The Indian Queen."

In full score. Autograph of Dr. Croft on fly-leaf. small folio.

1664. Blow (John), Mus. Doc. Various Anthems, &c., by. See Nos. 1647, 1648, 1650, 1651, and 1948.

1665. Borri (Giovanni Battista). A Mass (Kyrie, Gloria, and Credo), for four and five voices, with accompaniments. In full score. folio.

1666. Boyce (William), Mus. Doc. The Morning Service [Te Deum and Jubilate] in A major, which is printed with the 12 anthems published by his widow in 1790. In score, in the composer's autograph. quarto.

1667. Boyce (William), Mus. Doc. The same. Thirteen separate voice parts and an organ part. oblong quarto.

1668. Boyce (William), Mus. Doc. "Blessed is he that considereth the poor." Anthem with instrumental accompaniments. In full score. quarto.

1669. Brunian. A Mass (Kyrie and Gloria), for four voices, with accompaniments for two violins, two violas, two oboes (or flutes), two bassoons, two horns, and organ. In separate parts. folio.

1670. BUONONCINI (Giovanni). The Psalm, "Laudate, pueri, Dominum," for a soprano solo and chorus, with orchestral accompaniments. In full score. oblong quarto.

1671. BUONONCINI (Giovanni). The same Psalm, set in the same manner but to different music. In full score. oblong quarto.

There is another copy of this composition in the volume No. 1945.

1672. CALDARA (Antonio). A Mass (Kyrie and Gloria), for five voices, with accompaniments. In full score. small quarto.

Eight pages, containing two movements to the words "Miserere nobis," and "Quoniam Tu solus sanctus, &c.," intended to be used instead of the movements originally written, are inserted.

1673. CARISSIMI (Giacomo). A Mass for five voices. In score. quarto.

1674. CARISSIMI (Giacomo). The Psalm, "Dixit Dominus," for two choirs with organ. In separate parts.

The Psalm, "Confitebor Tibi," for 5 voices with instruments. In separate parts; and

Motett, "O pretiosum," for a soprano solo with instruments. In score. octavo.

1675. CARISSIMI (Giacomo). "Turbabuntur impii," Motett for 3 voices. In score. folio.

1676. CARISSIMI (Giacomo). Three Motetts, viz. "Surgamus eamus," and "Amante che dite," each for 3 voices, and "Vulnera doloris," for a bass solo. In score; and Two Motetts by Giovanni Battista Bassani, viz. "Quando tandem," for 2 voices, and "Gaude, alma dilecta," for 3 voices. In full score. folio.

1677. CHERUBINI (Louis). The Hymn, "Ave, maris stella," as adapted to the music of the terzetto for two sopranos and tenor, "Dolce ne quai ristoro" in the opera of Faniska, produced at Vienna in 1806. In vocal score. quarto.

Presented to the Society by the Rev. F. J. Stainforth.

1678. CHORALES (A Collection of), 351 in number. The Treble and a figured Bass only are given. Prefixed is a very neatly written list, in the German language, of the Hymns, &c. which can be sung to the several tunes. By a note to this list it appears that the volume was written at Oxford, in the year 1783, by E. C. Orthmann, of Eisenach, in Saxony. Two small German prints are inserted. small oblong folio.

1679. CLARI (Carlo Maria). A Mass (Kyrie and Gloria) for 4 voices and instruments. In full score, in the composer's autograph. oblong quarto.

1680. COLONNA (Giovanni Paolo). A Mass (Kyrie, Gloria, and Credo), for five voices, with accompaniments. In full score. quarto.

1681. COLONNA (Giovanni Paolo). The same. In separate parts (2 Canto primo, 2 Canto secondo, 2 Alto, 2 Tenore, 2 Basso, 2 Violino primo, 2 Violino secondo, 1 Viola, 2 Violoncello, 1 Contrabasso), in the handwriting of Dr. Boyce. quarto.

1682. COLONNA (Giovanni Paolo). Psalms and other Church Music, for a double choir. In score. folio.

Dixit Dominus.
Confitebor Tibi.
Beatus vir.
Laudate Pueri.
Laudate Dominum.
In exitu Israel.
Lætatus sum.
Nisi Dominus.
Lauda Dominum, O Jerusalem.
Magnificat.
Credidi propter.
In convertendo.
Beati omnes qui timent Dominum.

Messa, Salmi, e Responsori per li Defonti.*

* This work was printed in separate parts at Bologna, in 1685. (See No. 163.)

Presented to the Society by Rev. F. J. Stainforth.

1683. COLONNA (Giovanni Paolo). "Domine ad adjuvandum," Motett [in A minor] for 5 voices, with instrumental accompaniments. In full score. oblong quarto.

1684. COLONNA (Giovanni Paolo). "Domine ad adjuvandum," Motett [in G minor]. In full score. quarto.

1685. COLONNA (Giovanni Paolo). "Laudate Dominum," Motett for 5 voices, with instrumental accompaniments. In full score. oblong quarto.

1686. COLONNA (Giovanni Paolo). "Angelici chori," Motett for soprano solo, with instrumental accompaniments. In separate parts. quarto.

1687. CROFT (William), Mus. Doc. "O give thanks," Anthem for 4 Voices, with instrumental accompaniments. Composed for the Thanksgiving for the Suppression of the Rebellion, in 1715. In full score. folio.

Presented to the Society by Mr. Richard Clark.

1688. CROFT (William), Mus. Doc. The same. Another copy. small folio.

Presented to the Society by Mr. J. A. Novello.

1689. CROFT (William), Mus. Doc. Six Anthems; the last in the composer's autograph; the others with corrections, alterations, and memoranda in his autograph. In score. small folio.

"This is the day." Composed for the Thanksgiving for the Peace, 1713.

"I will lift up mine eyes." "Composed for y^e^ Sons of ye Clergy, and perform'd at St. Paul's, Anno D^ni^, 1713."
"Blessed be the Lord my strength." "This Anthem was compos'd by Her Majes^ty^ command and p'form'd att the Thanksgiving att St. Paul's in Decem., 1705."
"Offer the sacrifice." "Compos'd for the Sons of the Clergy and perform'd at St. Paul's."
"O praise the Lord, all ye that fear him." Thanksgiving Anthem compos'd by Her Majes^ty^ comand and performed att St. James's."
"Try me, O God."

1690. CROFT (William), Mus. Doc. "O Lord, I will praise Thee," Anthem, in score. In the composer's autograph. oblong folio.

1691. CROFT (William), Mus. Doc. Te Deum, in D, for voices and instruments. In full score, in the composer's autograph. small folio.

1692. CROFT (William), Mus. Doc. The Prospectuses (MS. and printed), and several proof sheets of an edition of Croft's Anthems, projected by George Gwilt and intended to have been published by him with the assistance of Vincent Novello; with the circular notices issued, and some letters from Vincent Novello to Gwilt concerning it. large folio, 1813-1815.

1693. DERING (Richard) and George JEFFERIES. Motetts for three voices. In separate parts. Two voice parts and Bassus continuus. 3 vols. oblong octavo.

1694. DERING (Richard). Motetts for two voices, chiefly by. The Cantus and Bassus Continuus parts only. 2 vols. oblong octavo.

1695. DURANTE (Francesco). Divers Lessons for the Holy Week. In full score, in the composer's autograph. oblong quarto.

1696. DURANTE (Francesco). Third Lesson for Holy Thursday. In score. oblong quarto. Written at *Rome*, 1752.

1697. DURANTE (Francesco). Lessons for Good Friday. In full score. 3 vols. oblong quarto.

1698. DURANTE (Francesco). "Gloria in excelsis," for 2 choirs with orchestral accompaniments. In full score. folio.

1699. DURANTE (Francesco). Psalm, "Laudate pueri," and two Litanies. See No. 1781.

1700. EVANS (Charles S.) Anthems, &c. in score, in his autograph.
"Almighty Father," Anthem for four voices.
"O God the strength," Anthem for five voices.
"The scene of death is closed," Elegy for four voices.
"I will alway give thanks," Anthem for four voices, composed on occasion of the defeat of the French in Spain by the Marquis of Wellington, 21 June, 1813.
"Whence comes my love," Ma lrigal for six voices.
oblong quarto.

Latin, for 4 voices and organ. In separate parts.
small quarto.

1702. FAGO (Nicolo). "Festum diem Triumphalen," a Motett, for 5 voices with instrumental accompaniments. In full score.
folio.

1703. FAGO (Nicolo). Dixit Dominus and Magnificat. See No. 1741.

1704. FAZZINI (Giovanni Battista). A Mass for two choirs. In score.
oblong quarto.

1705. FEDE (Innocentio). The Hymn, "Nunc dimittis," for 2 choirs with instruments. In separate parts. quarto.

1706. FEDELI (Ruggiero). "O quam vana est gloria mundi," Motett for seven voices with instrumental accompaniments. In full score. oblong quarto.

1707. G. (F.) [Francesco Gasparini ?]. The Hymn, "Salve, Regina," for 5 voices. In score. oblong quarto.

1708. GALUPPI (Baldassare). Credo in Unum Deum, for four voices with instruments. In full score. folio.

1709. GALUPPI (Baldassare). Credo in Unum Deum, for four voices with instruments. A different composition from the preceding. In full score. folio.
Presented to the Society by Mr. J. A. Novello.

1710. GALUPPI (Baldassare). The Hymn, "Salve Regina," for a soprano solo, with instrumental accompaniments. In full score. oblong quarto.
Presented to the Society by the Rev. F. J. Stainforth.

1711. GARLAND (Thomas). "Like as the hart," Anthem for a solo voice and chorus. In score. oblong quarto.
Presented to the Society by the Rev. J. E. Cox, D.D.

1712. GASPARINI (Francesco). A Mass (Kyrie and Gloria) for five voices with orchestral accompaniments. In full score.
small quarto.
Presented to the Society by Mr. J. A. Novello.

1713. GRANZINO. Kyrie, Credo and Magnificat, for 4 voices. In separate parts. quarto.

1714. GREENE (Maurice), Mus. Doc. Te Deum (in D major) for voices and instruments. In full score, in the autograph of the composer. oblong quarto.

1715. GREENE (Maurice), Mus. Doc. The same in separate parts (17 vocal and 15 instrumental), partly in the composer's autograph. quarto and oblong quarto.
The names of the following solo singers are written on the parts respectively used by them, viz. Mr. Baily and Mr. Mence (counter-tenors); Mr. Loyd (tenor); and Mr. Wass and Mr. Savage (basses).

1716. GREENE (Maurice), Mus. Doc. The Verse Service [Te Deum, Jubilate, Magnificat and Nunc dimittis] in C, which is printed in Arnold's Cathedral Music, Vol. II. In score, in the composer's autograph. "Begun at Farnham Castle in May, 1737, and finish'd in London in June following." oblong folio. 1737.

Presented to the Society by Mr. J. A. Novello.

1717. GREENE (Maurice), Mus. Doc. Two Anthems, viz. "O God, Thou art my God," for countertenor solo and chorus, and "O give thanks," for countertenor and bass and chorus. In score in the composer's autograph. folio.

Bound up with the composer's Forty Select Anthems, London, 1743. [See No. 219.] The solo anthem is believed to be unpublished except that the last movement is identical with that of the anthem for three voices to the same words printed in the Forty Select Anthems. The two part anthem is printed (but with an alteration in the first movement) in the collection of Nine Anthems published by Lonsdale. Both anthems are contained in the manuscript collection made by Dr. Tudway for the Earl of Oxford (now in the British Museum) and a note by Dr. Greene at the end of the manuscript now under description leads to the inference that this was the copy supplied to Tudway for the purpose of his collection.

1718. HASSE (Giovanni Adolfo). The Psalm "Miserere mei, Deus," composed for four voices (two sopranos and two altos), with instrumental accompaniments. In full score. oblong quarto.

Presented to the Society by the Rev. F. J. Stainforth.

1719. HAWKINS (James). "Behold, O God, our defender," a Verse Anthem, in score, in the composer's autograph. small folio.

Prefixed are the words of the anthem (a selection of passages of Scripture intended to be applied to either the expelled king, James II., or his son) and the following dedication: "This Anthem of Intercession is most humbly Dedicated to the Very Rev^nd Mr. Tomkinson and the rest of the Great, Good and Just Non-jurors of S^t John's College in Cambridge by Ja: Hawkins, organist of Ely."

1720. HOWARD (Samuel), Mus. Doc. "This is the day," an Anthem, with instrumental accompaniments. In separate parts, viz. 4 principal voices, 4 choral voices, 2 violins, viola, bassi, 2 hautboys, 2 trumpets, and drums. quarto.

Presented to the Society, together with a printed full score (See No. 254), by Mr. William Russell.

1721. HYMNS, &c. A Collection of Latin Hymns, Psalms, &c. for three, four, five, and six voices (each part being written separately, but on the same folio). The only composers' names given are those of Jacob Obrecht and Josquin des Pres, each of which is placed to one piece. The name "M^ris A.

volume two or three French Songs are inserted. Some of the initial letters are coloured. Written about the 16th century. small folio.

Presented to the Society by Mr. R. W. Haynes.

1722. HYMN (The) "Magnificat, anima mea," in Latin, for 4 voices, with accompaniments for 2 violins, violoncello and organ; without composer's name. In separate parts. quarto.

1723. JEFFERIES (George). A collection of Latin and English Motetts and Anthems for one, two and three voices, with basso continuo; "the composition and in the handwriting of George Jefferies, an organist of some celebrity in the middle of the 17th century." In separate parts, bound together. The voice part of the Motetts for one voice is wanting. small folio.

For one voice.
Praise the Lord.
O quam suave.
Spetiosus forma.

For two voices.
Timor et tremor.
Audivi vocem.
Domine Deus.
Si diligitis me.
Sine vigilem.
Erit gloria Domini.
Et ingrediar.
Maria et Angelis (Dialogue).
O quam dulcis.
O pretiosum.
O panis Angelorum.
O Nomen Jesu.
Jesu Rex admirabilis.

For three voices.
Unto Thee, O Lord.
Shew me Thy ways.
Hear my prayer.
Sing unto the Lord.
Praise the Lord.
Brightest sun.
Glory to God.
Exurge.
O quam gloriosum.
Lapidabunt Stephanum.
Et recordatus.
Beatus Author seculi.
Jesu mi dulcissime.
Vere languores.
Nescio quid amore.
Utinam concessa.
Nil canitur suavius.
Ecce dilectus meus.
Prior Christus.
Domine Jesu.
Christo Jesu.
Hosanna Filio David.
Heu mihi Domine.
Visa urbe.
Invocavi Nomen.
Jerusalem.
Domine, Dominus noster.
Caro mea.
O Deus meus.
Paratum cor meum.
O quam jucundum.
Quando natus es.
Audite gentes.
Gloria Tua.
Gloria Patri.
Florete flores.
O piissima Domine Jesu.
Salvo cælestis.
Quid mihi est in cælo.
See, the Word is incarnate.
The Paschal Lamb is offered.
Glory be to the Lamb.
Pater de cœlis Deus.
Pater bone.
O Tu Unus Deus.

1724. JEFFERIES (George). A collection of Latin and English Motetts, Anthems, &c. for four voices with basso continuo. In

separate parts, bound together. In the composer's autograph. small folio.

Te Deum laudamus.
Jubilate Deo.
Credo in Unum Deum.
Magnificat.
Nunc dimittis.
Venite exultemus.
Communion Service.
Great and marvellous.
How wretched.
Awake, my soul.
He beheld the city.
O Domine Deus.
O Deus meus.
O quam jucundum.
In the midst of life.
Turn Thee again.
Turn Thou us.
Gloria Patri et Filio.
Gloria Patri qui creavit.

1725. JEFFERIES (George). Latin Songs. See No. 1746. Motetts, see No. 1693.

1726. JOMELLI (Nicolo). Missa pro Defunctis (Requiem), for 4 voices, with instruments. In full score. oblong folio.

Presented to the Society by the Rev. F. J. Stainforth.

1727. KEMPTON (Thomas). A Full Service [Te Deum, Jubilate, Magnificat and Nunc dimittis,] and a Verse Service [Te Deum, Jubilate, Cantate Domino and Deus misereatur], both in B flat. In score. quarto.

Presented to the Society by Mr. J. A. Novello.

1728. LASSO (Orlando di). Motetts, and other Compositions, for three voices. In score. small folio.

Hæc que ter triplici.
Domine, non est exaltatum.
Sicut ablactatus est.
Ego sum Resurrectio.
Deus, Tu scis.
Exaudi me.
Ego sum pauper.
Cantate Domino.
Christus resurgens.
Ave, Regina.
Beati omnes qui timent.

Vous qui aymez les dames.
Jouons beau jeu.
Sortez mes pleurs.
Elle s'envade.
Comme la tourterelle.
Où t'attend ta maitresse.
Un advocat dit à sa femme.
O vin en vingne.
Las! voullez vous.
Ce faux amour.
Quand je vous.
Alors je lay.
Arousez vous.
Recoy mignone.
T'ay trop servy.
Puis que mon cœur.

1729. LASSO (Orlando di). Motetts for four voices, in score.

Parce mihi Domine.
Peccavi, quid faciam (2da pars).
Sedet animam meam.
Judice mihi (2da pars).
Nunquid sicut (3za pars).
Manus Tuæ, Domine.
Non ne sicut (2da pars).
Responde mihi.
Scribis enim (2da pars).
Homo natus.
Et dignum ducis (2da pars).
Constituisti terminos (3za pars).
Quis mihi hoc tribuat.
Vocabis me (2da pars).
Spiritus meus.
Libera me (2da pars).
Si sustinuero (3za pars).
Pelle meæ.
Quare persequimini.
Scio eum.
Quare de vulva.
Dimitte me, ergo.

"Lauda Jerusalem Dominum," Motett for 5 voices with orchestral accompaniments. Both without composers' names. quarto.

1730. LECTIONES Jeremiæ Prophetæ, quæ Regio in Sacello cantantur. folio.

This volume (the title-page, head pieces, &c., of which are illuminated) was written in the year 1765, for Louis XV., King of France. It was subsequently in the library of Horace Walpole.

1731. LEGRENZI (Giovanni). The Psalms, "De profundis," and "In exitu Israel," composed for a double choir with instruments. "Nell Opera Nona, Venetia, 1667." In full score. folio.

1732. LE SUEUR. "O pretiosum," Motett for 3 voices with chorus. In separate parts. quarto.

1733. LUPI (Edvardi). A Requiem, and a Mass (each for 8 voices), and Motett, "Asperges me," for 4 voices. In separate parts. folio.

1734. MANSELLI (Bartolomeo). Litany for 4 voices with instruments. In separate parts. quarto.

1735. MARTINI (Padre Giambattista). "Cantate Domino," a Motett, for a soprano solo with chorus and instrumental accompaniments. In full score. folio.

Presented to the Society by the Rev. F. J. Stainforth.

1736. MELANI (Alessandro). The Hymn, "Magnificat, anima mea," in Latin, for 5 voices and organ. In separate parts. oblong quarto.

1737. MOTETTS. A collection of Latin Motetts for 2, 3, and 4 voices, by (with one exception) English Composers of the 16th century. In separate parts, viz. Cantus, Altus and Tenor, and Bassus. Three Books. Written probably about the middle of the 16th century. small oblong folio.

Conserva me . . .	*Parsley.*	In Deo	*Fayrfax.*
Exurge, Domine . .	*Woods.*	Gaude gloriosa . .	*Tallis.*
Singularis privilegii .	*Shepard.*	Ave, Domini Filia .	*do.*
Ave, Dei Patris . .	*Tallis.*	Manus Tuæ . . .	*White.*
Peccatum peccavit .	*White.*	Cantate Domino . .	*do.*
Gaude plurimum .	*Taverner.*	Et incarnatus est .	*Taverner.*
Gaude, Maria Virgo	*do.*	Et in terra pax . .	*do.*
Gaude, Maria, Jesu .	*do.*	Patrem Omnipotentem	*do.*
Salve, intemerata .	*Tallis.*	Crucifixus	*do.*
Ave, mulieris . .	*do.*	Audi, filia	*Mundy.*
Per hec nos . . .	*do.*	Eructavit cor meum	*do.*
Tu nimirum . . .	*do.*	Cor mundum . . .	*do.*
Ave, Dei Patris . .	*do.*	Purifica me . . .	*do.*
Anima Christi . .	*Parsons.*	Surge propera . .	*do.*
Manus Tuæ . . .	*White.*	Quoniam prævarica-	
Qui tollis peccata .	*Taverner.*	tiones	*do.*

Ave, plena gratia . *Tallis.*
Ave, Dei Patris . . *Fayrfax.*
Ave, Dei Patris . . *Taverner.*
Suspirati dedit . . *do.*
Quoniam . . . . *do.*
Agnus Dei . . . *do.*
Cunctis diebus . . *Byrd.*
Ave, Rosa . . . *Tallis.*
Benedicam . . . *Parsley.*
Multiplicati . . . *do.*
Esto Pater . . . *Shepard.*
Verbi Tui . . . . *Woods.*
Docebo prævaricatores *Mundy.*
Vox Patris . . . *do.*
Miserere . . . . *do.*
Illustrissima . . . *Shepard.*
Igitur, O Jesu . . *Woods.*
Domine Deus.
Ave, Dei Patris . . *Johnson.*
Singularis privilegii . *Shepard.*
Exurge, Domine . . *Woods.*
Purifica me . . . *Mundy.*
Perfice illud . . . *Woods.*
Peccatum peccavit . *White.*
Gaude plurimum . *Taverner.*
Gaude, Maria Virgo *do.*
Gaude, Maria, Jesu. *do.*
Salve, intemerata . *Tallis.*
Ave, mulieris. . . *do.*
Per hæc nos . . . *do.*
Qui tollis peccata . *Taverner.*
Ave, Domini Filia . *Johnson.*
Favus distillans . . *Mundy.*
Maria stella . . . *Tallis.*
Esto nobis. . . . *Taverner.*
Dominus tecum . . *Tallis.*
Gloria Tua . . . *Taverner.*
Ergo laudis . . . *do.*
Crucifixus . . . *do.*
Crucifixus . . . *Lud. Vittoria.*
Eructavit . . . . *Byrd.*
Magnus Dominus . *do.*
Benedixisti . . . *do.*

1738. MOTETTS, &c. A collection of Motetts and other compositions, in three parts, without composers' names; called (on the covers) "Preciosas Margaritas." Some of the pieces are from William Byrd's "Songs of Sundry Natures," printed at London, in 1589; See No. 1056. In separate parts, viz. Cantus, Altus and Bassus. Three books, bound in vellum. Written probably about 1600. small oblong folio.

Ave, maris stella.
Sumens illud.
Solve vincta reis.
Monstra te.
Virgo singularis.
Vitam præsta puram.
Sit laus Deo.
Fantasia.
Do.
Sacrificate sacrificium.
Agnus Dei.
Deus, Tu scis.
Benedictus.
Propter veritatem.
Proba me, Deus.
Puer natus est nobis.
Letatus sum.
Hierusalem quæ edificatur.
Propter fratres meos.
Convertere, Domine.
Sancta et immaculata.
Sicut ablactatus.
Ego sum resurrectio.
Crucifixus.
Ditto.
Fantasia.
Emittet verbum.
Vezzosi Angeli.
Lunge dagli.
Voi bramate.
Ma che squallido.
J'amais.
Benedictus.
Ditto.
Alma Redemptoris.
Ut, re, mi, fa, sol, la.
Inquirentes.
Qual vive.
Saltra fiamma.
Deh torna.
Tante piaghe.
Basciami vita.
Gia fu mia.
Susanna fayre (*Byrd*).
When yonglinges first (*Byrd*).
The Nightingale (*Byrd*).
Upon a somer (*Byrd*).
The greedie hawke (*Byrd*).
Memento salutis.
O gloriosa Domina.
Gloria Tibi, Domine.
Cui Luna, Sol.
Beata Mater.
Beata cœli nuntio.

Gloria Tibi, Domine.
Agnus Dei.
Et resurrexit.
Crucifixus.
Adducentur.
Orietur.
Magnus Dominus.
Benedixisti Domine.
Infelix ego.

1739. MOTETTS, for 6 voices, in score, without composers' names.

quarto.

O quam gloriosum est.
In dedicatione Templi.
Hæc est domus Domini.
(Secunda Pars.)
Adauge nobis.
Laudem dicite Deo.
Gaudeamus et exultemus.
(Secunda Pars.)
Gaudebunt labia mea.

1740. MOTETTS, in full score. quarto.

Ave, verax.
Mortalis secula.
Salve Regina.
Dulcis amor (*Gasparini*).
Sola spe cœli. (*do.*)
Ad quid sopore.
Ne moveare Sol.
Salve, cœli Domina.
Christus factus est.
Laudate Dominum.
Det canticum laudis.
Tantum ergo (*Carpari*).
Audivi vocem de cœlo.
(*Edvardi Lupi*).

1741. MOTETTS, &c., in full score. oblong quarto.

O anima, quæ beatorum . *Marco Antonio Ziani.*
Quo fugisti, O dulcis Amor, dic? . . *Polaroli.*
Dixit Dominus . . *Niccola Fago.*
Magnificat . . . *do.*

1742. MOTETTS, in score. small folio.

Juravit Dominus . *Carpani.*
Linguæ ardentes . . *Sabbatini.*
Nigra sum . . . *Carissimi.*
Qui descendunt . . *Benevoli.*
Aperuit portas . . *Gratiani.*
Iste Sanctus . . . *F. Foggia.*
Quam dilecta . . . *S. Fabri.*
Surge Aquilo . . . *F. Margarini.*
Congregatæ sunt . *S. Durante.*
Dicite laudem . . *C. Cecchelli.*
Deus, vitam meam . *G. A. Capponi.*
Exultate justi . . . *G. Santucci.*
O dulce nomen . . *G. Bicilli.*
Agite, O plantas. . *Giovannoni.*
Venite, omnes gentes *P. Garditi.*
Anima nostra . . *D. Florido.*

1743. MOTETTS, &c. The Cantus and Bassus parts of a collection of Latin Motetts and Hymns, composed by Adrian Willaert, Alphonso della Viola, Jean Mouton, Maistre Jam,—Jacquet, —Gascogne, and Simon Ferra. Written on vellum.

2 vols. small oblong quarto.

1744. MOTETTS (A collection of), for a single voice, by various composers. 4 vols., viz. 2 vols. large folio, containing the voice parts and figured basses, and 2 vols. quarto, containing accompaniments for first and second violins to the compositions in the other 2 vols.

VOLUME I.

Descendite volantes . *Polaroli.*
Bone amor chare . *do.*
Non possum vos. . *do.*
Quo fugisti . . . *do.*
Profanæ voluptates . *Polaroli.*
Non tantos clamores *do.*
O tubæ clangentes.
Dicite, fontes . . *F. G.*

Hyems rapitur . . *F. G.*
Flammæ fulmina *Giuseppe Vignati.*
Tonent in alto . . *F. G.*
Alba surge vaga . . *do.*
Caræ rosæ respirate *Antonio Vivaldi.*
Tantum ergo . . . *P. Urio.*
Tantum ergo . . . *Sigr. Beni.*
Si respira . . . *Giuseppe Vignati.*
Gaudate vos . *Giuseppe Cardinalino.*
Columbæ innocentes *Antonio Lotti.*
Vexillum pacis *Domenico Gabrielli.*
Fulgent flammæ *Gio. Battista Allegri.*

VOLUME II.

Descendite de cœlo . *Koninck.*
Veni, in altitudinem [*Autbore incog.*]
Rorate cœli . . . *Scarlatti.*
Jam sole clarior . . *do.*
Infirmata vulnerata . . *do.*
Veni chare dulcis . *Cherici and Fiocco, sen.*
O quam jucunda . *Cherici, Koninck, & Giac. Battistini.*
Vos mortales amores.
Stupete novum sidus *Cherici, Koninck, & Fiocco, sen.*
Succurrite Veloces . *Cherici & Koninck.*
Surge, surge . . . *Cherici.*
Surge mentes . *Cherici & Koninck.*
Fugite fastus . . . *D'Eve.*
Quis es Tu, Domine?

Presented to the Society by the Rev. F. J. Stainforth.

1745. MOTETTS, &c. A collection of Single Movements or Verses, from Ecclesiastical compositions by various composers, arranged for one and two voices. 3 vols., viz. 1 vol. large folio, containing the voice parts and figured basses, and 2 vols. quarto, containing the first and second Violin parts.

Venite cantantes . *Fiocco, sen.*
Sublevate vos . . *do.*
Date palmas . . . *do.*
Properemus ad hanc *do.*
Vanæ Curæ . . . *do.*
Cœli dapes . . . *do.*
Festinemus, O mortales *do.*
Ille Rector . . . *do.*
Si Tu, fons lucis . *do.*
O quantus decor . . *D'Eve.*
Vana sunt gaudia . *do.*
Mundam flores . . *do.*
Resurrexit sicut dixit *do.*
Salve Regina . . . *do.*
Vale, O valde decora *do.*
Great is the Lord *Rosingrave, jun.*
One generation . . *do.*
Blessed are they . . *Greene.*
He decketh His priests *do.*
Confitebor Tibi . . *Brassetti.*
Magna opera Domini *do.*
Memor erit in eternum *do.*
Per Te, Jesu gloriose *Battistini.*
Spinæ in terra . . *do.*
Per Te, O mi Jesu . *do.*
Blandi Zephiri . . *do.*
O dilecte Jesu . . *do.*
Dulcis Jesu . . . *do.*
Laxate fauces . . *do.*
Duræ spinæ . . . *do.*
O quam dulces . . *Stephani.*
Ergo omnes . . . *do.*
Videte gentes . . *do.*
Fallax gratia . . . *Stephani.*
Multæ Filiæ . . . *do.*
Pax est manus . . *do.*
Si tranquilla ridet . *do.*
Nunquam erit in pace.
Domine Sancte.
Ecce sexus ornamentum *Stephani.*
O dulcis passio . . *do.*
Virgo sapiens.
Gracious is the Lord *Predieri.*
O praise the Lord.
There is no end . . *Predieri.*
All Thy works . . *do.*
When thou tookest . *Handel.*
Vouchsafe, O Lord . *do.*
Be ye sure . . . *do.*
Et egressus est.
Let justice and judgment . . . . *Handel.*
Upon Thy right hand *do.*
Kind health descends *do.*
Exceeding glad . . *do.*
Thou hast prevented him *do.*
Kings' daughters . *do.*
The King shall rejoice *do.*
Let thy hand . . . *do.*
My heart is inditing *do.*
Kings shall be . . *do.*
Vouchsafe, O Lord . *do.*
We praise Thee, O God *do.*
Thou sittest at the right hand . . . *do.*
The glorious company *do.*

Presented to the Society by the Rev. F. J. Stainforth.

1746. MOTETTS, &c. in score. oblong quarto.

Adjutorium nostrum.
Beatus vir . . . . *Dr. Pepusch.*
Lætatus sum . . . *Dr. Pepusch.*
Quem dicunt homines.

Fourteen Songs for two voices composed by George Jefferies, organist to Charles I. and Steward to Lord Hatton of Kirbie, Northamptonshire. Transcribed from Dean Aldrich's collection at Christ Church, Oxford, (viz.):

Justus cor.
Gaudent in cœlis.
Ardens est cor.
O Domine Jesu.
Conceptio tua.
Gratias Tibi.
Sancta et immaculata.
O Donna, troppo cruda.
Ego dormio.
Veni electa mea.
Hei mihi Domine.
Anima Christe.
O sacrum convivium.
O crux, ave.

Motett, "Ecce sacerdos . . . . *Foggia.*
—— Salve Regina . *do.*
—— Justorum animæ.
—— Tanto e ver.
—— Da pacem . . *A. Rota.*
Duett, Quando tramonta.
Motett, Hæc dies.
Madrigal, Moro e mentre.
—— Oh d'amarrissima . . . . . *O. de Lasso.*
—— Ancor che col *C. de Rare.*
—— Straccia mi pur *C. Monteverde.*
—— Cruda Amarilli.
Motett, Pueri Hebræorum.
Madrigal, Nominativo hoc . . . . . *C. Merula.*
Song, Fernande illustri . . . . *Joannes de Castro.*
Motett, Domine ostende.
—— Deus noster refugium.
—— Domine non est.
—— Cantate Domino.
—— Ave Maria . *Cornysh.*
—— O clemens . *Horwud.*
—— Ave sanctissima.
—— Canticum canticorum.

The last four are in the autograph of John Travers, and were transcribed from MSS. in Eaton College and the Cotton Libraries.

1747. MOTETTS, &c. Cantus diversi pro Dominicis et Festis anni. Asperges me, Vidi aquam, Kyrie, Gloria, Credo, Sanctus, Agnus, Ita missa est, Benedicamus Domino, cum Antiphonis ad elevationem. Cui accesserunt Officium et Missa pro Defunctis, Antiphona, Exurge, ante Litanias Rogationū. Joannes Franciscus Wade, Scriptor. folio. 1749.

Presented to the Society by Mr. J. A. Novello.

1748. MOTETT, "Domine ad adjuvandum," for 4 voices with instruments; without composer's name. In full score. oblong quarto.

1749. MOTETTS (Three), without composers' names, viz. "Lauda Jerusalem," for soprano solo with instruments; "Exultate fideles," for 3 voices and organ; and "Dum pretio retur (?) Michael" for 3 voices and organ. In full score. oblong quarto.

1750. MOTETTS (Six), for a soprano solo with organ; without composer's name. In score. oblong quarto.

O quam pulchra es.
Salve puellula.
Dicite mortales.
Cum audisset Gideon.
In hymnis et canticis.
Heu! me miseram.

1751. MOTETTS, Fantasies, &c., of two and three parts, by Richard Dering, Dr. Benjamin Rogers, Sandly and Readre. The words of the greater portion are translations of Latin Hymns. Three volumes, containing various odd parts. The crest and motto of the Princes of Wales between the initials R. B. are stamped on the covers. oblong quarto.

1752. MOTETT, "Ad stabat coram sacri altari," a motett, or dialogue for three voices, 2 violins, bass and organ; without composer's name. In separate parts. small quarto.

1753. MOTETT, "Misericordias Domini," for 2 voices and organ; without composer's name. In separate parts. quarto.

1754. MOTETT, "O cœli devota," for canto solo, violin and bass; without composer's name. In separate parts. small quarto.

1755. MOTETT, "Regina cœli," for two voices and organ; without composer's name. In separate parts. small quarto.

1756. MOTETT, "Ad gaudia mortales," for 3 voices with instruments; without composer's name. In separate parts. quarto.

*** For other Motetts by various composers, see Nos. 1937, 1938, 1940 to 1945.

1757. MOZART (Wolfgang Amadeus). The Hymn, "Ave, verum Corpus." In full score. Two copies. oblong quarto.

1758. MOZART (Wolfgang Amadeus). Vespero intera [Psalmi, "Dixit Dominus, Beatus Vir, Laudate Pueri, et Laudate Dominum;" et Hymnus, "Magnificat"] a 4 voci, con 2 violini, 2 clarini, timpani, fagotti, e violoncello. In full score. oblong quarto.

Presented to the Society by Mr. J. A. Novello.

1759. NEGRI (Domenico Francesco ?). Gloria in excelsis, for 4 voices, with instruments. In full score. quarto.

Presented to the Society by the Rev. F. J. Stainforth.

1760. PALESTRINA (Giovanni Pier Luigi). A Mass for five voices ("Repleatur os meum laude"). In score. small folio.

1761. PALESTRINA (Giovanni Pier Luigi). A Mass for four and five voices ("Regina cœli"). In score. oblong quarto.

1762. PALESTRINA (Giovanni Pier Luigi). A Mass for four and five voices ("In illo tempore"). In score. oblong quarto.

1763. PALESTRINA (Giovanni Pier Luigi). A Mass for four and five voices ("O Rex gloriæ"). In score. oblong quarto.

1764. PALESTRINA (Giovanni Pier Luigi). A Mass for four and five voices ("Ave Regina cœlorum"). In score. oblong quarto.

1765. PALESTRINA (Giovanni Pier Luigi). Motetts, for five voices. In score. oblong quarto.

Ad Te levavi.
Deus, Tu conversus.
Benedixisti, Domine.
Ave, Maria.
Tui sunt cœli.
Elegerunt Apostoli Stephanum.
Exaltabo Te.
Angelus Domini.
Illumina oculos meos.
Tempus est revertar.
Nisi ego (Secunda Pars).
Domine, secundum actum.

The first nine of these are scored from the "Offertoria totius Anni," by Palestrina, printed at Rome in 1593. (See Nos. 55 and 352.) Duplicates of the first seven are contained in the MS. No. 1942. A duplicate of the sixth is also to be found in MS. No. 1941.

1766. PALESTRINA (Giovanni Pier Luigi). "Senex Puerum," Motett for 5 voices. In score. quarto.

1767. PALESTRINA (Giovanni Pier Luigi). "Tempus est ut revertar," Motett for 5 voices. In score. quarto.

1768. PALESTRINA (Giovanni Pier Luigi). Motetts, &c. In score. oblong small quarto.

For Six Voices.
Nunc dimittis.
Hierusalem, cito veniet.
Ego enim (Secunda Pars).
Veni, Domine.
Excita, Domine.
Solve jubento Deo.
Quodcunque ligaveris (Secunda Pars).
Tu es Petrus.
Quodcunque ligaveris (Secunda Pars).

For Seven Voices.
Tu es Petrus.

For Eight Voices.
Veni, Sancte Spiritus.

1769. PALESTRINA (Giovanni Pier Luigi). Motetts. In score. quarto.

For Five Voices.
Ascendo ad Patrem Meum.
Ego rogabo Patrem.
Canite tuba in Syon.
Rorate cœli.
Corona aurea.
Domine prævenisti.
O admirabile commercium.
Senex Puerum.
Stella quem viderunt Magi.
Angelus Domini descendit.
Et introeuntes.
Misit me vivens Pater.

For Four Voices.
Dies Sanctificatus.
Lapidabunt Stephanum.
Valde honorandus est.
Tribus miraculis.
Gaudent in cælis.
Hodie Beata Virgo.
Isti sunt viri.

*** The Motetts for four voices are scored from the Motecta Festorum totius Anni. See No. 395.

1770. PALESTRINA (Giovanni Pier Luigi). The Psalm "Dixit Dominus," composed for six voices. In score. oblong quarto.

1771. PALESTRINA (Giovanni Pier Luigi). The Psalm "Miserere mei, Deus," for 2 choirs. In separate parts. quarto.

1772. PEREZ (David). A Mass (Kyrie, Gloria, and Credo) for 5 voices with instruments. In full score. quarto.

1773. PERGOLESI (Giovanni Battista). Stabat Mater, for two voices, with accompaniments. In full score. quarto.

Presented to the Society by Mr. James Taylor.

1774. PERGOLESI (Giovanni Battista). Stabat Mater, for two voices, with accompaniments; and Salve Regina, for soprano solo, with accompaniments. In full score. oblong quarto.

Presented to the Society by Mr. Vincent Novello.

1775. PERGOLESI (Giovanni Battista). Gloria in excelsis (in the key of G), for 5 voices with instruments. In full score. quarto.

1776. PERGOLESI (Giovanni Battista). The Psalm "Miserere mei, Deus," composed for four voices, with instrumental accompaniments. In full score. oblong quarto.

A different composition from the printed one, numbered 415.

1777. PERGOLESI (Giovanni Battista). The Psalm "Confitebor Tibi, Domine," composed for five voices with orchestral accompaniments. In full score. oblong quarto.

Presented to the Society by Mr. William Henry Husk.

This Psalm contains the solo for an alto voice, to the words "Sanctum et terribile," which is so well known in England as a bass song to the words, "O Lord, have mercy upon me."

1778. PERGOLESI (Giovanni Battista). The Hymn "Salve Regina," for a soprano voice, with orchestral accompaniments. In full score. quarto.

1779. PERTI (Giacomo Antonio). "Gaudeamus omnes in Domino," motett for a double choir, with orchestral accompaniments. In full score. small quarto.

1780. PITONI (Giuseppe Ottavio). The Psalm, "Dixit Dominus," composed for four choirs. In score. folio.

1781. PSALMS, Litanies, &c. for voices and instruments. In full score. oblong quarto.

Psalm, "De profundis" (printed) .	*Gluck.*
—— "Laudate pueri"	*Francesco Durante.*
Litania in G minor	*Durante.*
—— in E minor	*do.*
VI Duetti	*Nicola Porpora.*
Psalm, "Dixit Dominus"	*Nicola Jomelli.*

1782. PSALM (The) "Nisi Dominus," for 4 voices; without composer's name. In score. quarto.

1783. PSALM (The 51st), "Miserere mei, Deus," for 8 voices with instruments, without composer's name. In separate parts (the voice parts and 4 violins and viola only, the others wanting). quarto.

1784. PSALM (The 51st), "Miserere mei, Deus," for 4 voices; without composer's name. In score. folio.

1785. PSALM (The), "Dixit Dominus," for 10 voices with instruments; without composer's name. In separate parts. small quarto.

without composer's name. In separate parts. quarto.

1787. PURCELL (Henry). Fourteen Anthems with instrumental accompaniments (a portion in the composer's autograph). In full score. large folio.

My heart is fixed, O God.
Praise the Lord, O my soul, and all that is within me.
I will give thanks unto the Lord.
Unto Thee will I cry.
I was glad.
Behold now, praise the Lord.
It is a good thing.
O praise God in His holiness.
In Thee, O Lord, do I put my trust.
The Lord is my light.
Rejoice in the Lord always.
Why do the heathen.
My heart is inditing.
Behold, I bring you glad tidings.

Presented to the Society by Mr. Richard Clark.

1788. PURCELL (Henry). Hymns, Anthems and Latin Psalms, in the handwriting of Thomas Warren. In score. oblong quarto.

"Plung'd in the confines of despair." Hymn, 3 voices.
"Lord, not to us." Hymn, 3 voices.
"Hear me, O Lord, the great support." Hymn, 3 voices.
"When on my sick bed I languish." Hymn, 3 voices. (Not included in Novello's "Purcell's Sacred Music," and believed to be unpublished.)
"Since God so tender a regard." Hymn, 3 voices.
"Ah! few and full of sorrows." Hymn, 4 voices.
"Lord, I can suffer Thy rebuke." Hymn, 4 voices.
"O Lord our governor." Hymn, 4 voices.
"Early, O Lord, my fainting soul." Hymn, 4 voices.
"Hear me, O Lord, and that soon." Anthem, 4 voices. (The first movement only.)
"O all ye people, clap your hands." Hymn, 4 voices.
"Beati omnes qui timent Dominum." Latin Psalm, 4 voices.
"Gloria Patri, et Filio." 4 voices.
"Jehova, quam multi sunt hostes." Latin Psalm, 5 voices.
"Turn Thee again, O Lord God of Hosts." Anthem, 4 voices.
"Hear my prayer, O God." Motett, 3 voices. (This is by another composer, whose name is not given.)
"Turn Thou us, O good Lord." Anthem, 4 voices.

1789. PURCELL (Henry). Hymns, Anthems, &c. In score. The greater part in the handwriting of Dr. Philip Hayes, being transcripts of the composer's original MSS. Those marked thus * are believed to be unpublished. 2 vols. oblong folio.

VOLUME I.

"Since God so tender a regard." Hymn, 3 voices.
"Early, O Lord, my fainting soul." Hymn, 4 voices.
* "When on my sick bed I languish." Hymn, 3 voices.
"O all ye people, clap your hands." Hymn, 4 voices.
"Hear me, O Lord, the great support." Hymn, 3 voices.
"Hear me, O Lord, and that soon." Anthem, 4 voices. (The first movement only.)
"Full of wrath his threat'ning breath." Air.
"Plung'd in the confines of despair." Hymn, 3 voices.
"O Lord, our governor." Hymn, 4 voices.
"Oh, I am sick of life." Hymn, 3 voices.
"Lord, I can suffer Thy rebuke." Hymn, 4 voices.

"Ah, few and full of sorrows." Hymn, 4 voices.

This piece is incomplete, and was probably so left by the composer. The copy printed by Mr. Novello and that in the last described MS. contain no other evidence of incompleteness than the termination being out of the key; but the present copy affords additional proof, the measure changing on the last bar, and some of the words of an intended following movement being written.

"O happy man!" Hymn, 4 voices.

* "Crucior in hac flammâ." Hymn for 2 voices.

* "Laudate Ceciliam." Ode for 3 voices with instruments, for St. Cecilia's day, 1683.

"Beati omnes qui timent Dominum." Psalm, 4 voices.

"Gloria Patri, et Filio, &c." 4 voices.

"Jehova, quam multi sunt hostes." Psalm, 5 voices.

* A Fragment of a composition consisting of a symphony and part of a chorus, "We reap all the pleasures."

* "In a deep vision's intellectual scene." Cantata, 2 voices and chorus.

* "O that my grief were throughly weighed!" Anthem, 3 voices.

VOLUME II.

Anthems.

I was glad.
O Lord, Thou art my God.
Lord, how long wilt Thou be angry?
O Lord, our governor.
Save me, O God.
The way of God is an undefiled way.
Who hath believed our report?
Praise the Lord, O my soul! O Lord my God.

1790. ROLLE (Johann Heinrich). A Mass (Kyrie and Gloria) for 4 voices with instruments. In full score. small folio.

Presented to the Society by the Rev. F. J. Stainforth.

1791. SACCHINI (Antonio). A Mass (Kyrie and Gloria) for two choirs with instruments. In full score. folio.

1792. SALVATORE (Giovanni). Responses for the Holy Week. In score. oblong quarto.

1793. SERVICE BOOK (A Latin), written on vellum, about the 15th century, containing Masses, Hymns, Antiphons, Lessons, &c. folio.

Bound in oak boards, covered with rough leather, with brass studs and corners.

1794. STEFFANI (Agostino). Twelve Motetts, for three voices. In score. large folio.

Reginam nostram.
Qui pacem amatis.
Felices adæ.
Sonitus armorum.
Floris agri.
Tandem adest.
Venite exultemus.
Videte, gentes.
Cingete floribus.
Surge propera.
Elevamini in voce tubæ.
Fuge, cara anima.

1795. STEFFANI (Agostino). "XII Motteta par celeberrimum Abbatem Stephanum." Identical with those contained in the preceding volume. In score. 4to.

Presented to the Society by Miss Emily Gregg.

1796. STEFFANI (Agostino). Two Motetts ("Cingete floribus" and

companiments. In full score, in the handwriting of William Walond. small folio.

Scores of these motetts, without the accompaniments, are contained in the two last described volumes.

1797. STEFFANI (Agostino). "Qui diligit Mariam," Motett for five voices. In score. oblong quarto.

There is another copy in the MS., No. 1921.

1798. TOUCHEMOLIN (Joseph). A Mass for 4 voices with instruments. In full score, in the autograph of Vincent Novello. oblong quarto.

Presented to the Society by Mr. J. A. Novello.

1799. TRITTO (Giacomo). A Mass (Kyrie and Gloria) for four voices with instruments. In full score. oblong quarto.

1800. TUDWAY (Thomas), Mus. Doc. "Thou, O Lord, hast heard our desire," "an Anthem, sung to the Queen, in King's College Chappell [Cambridge], on the occasion of her Majesty's presence there, Aprill the 16th, 1705." In score, in the composer's autograph. quarto.

1801. URIO (Francesco Antonio). The Hymn, "Te Deum laudamus," for voices and instruments. In full score. quarto.

Handel has borrowed largely from this composition subjects and passages for his Dettingen Te Deum, Saul, and other pieces. See a printed score, No. 501.

1802. VOGLER (Abate). A Mass for four voices, and Motett, "Beatam me dicent," for five voices, with instruments. In full score. folio.

1803. WESLEY (Samuel). "Deus majestatis," Motett for a double choir, with orchestral accompaniments. In full score. quarto.

Presented to the Society by Mr. J. A. Novello.

1804. WESLEY (Samuel). "Dixit Dominus," Motett for a double choir. In score. Signed by the composer. oblong quarto. 1800.

Presented to the Society by Mr. J. A. Novello.

1805. WINTER (Peter). Stabat Mater, for four voices, with accompaniments. In full score. oblong quarto.

1806. WINTER (Peter). The same, in separate parts for the 4 principal voices; 6 soprano, 2 alto, 3 tenor, and 2 bass, chorus; 3 sets of stringed, and one set of wind, instruments. quarto.

ORATORIOS.

1807.

ARNE (Thomas Augustine), Mus. Doc. Judith, an oratorio, by Isaac Bickerstaff. In full score. 3 vols. quarto.

1808. ATTERBURY (Luffman). Goliah; an oratorio, in full score. 3 vols. oblong folio. 1773.

1809. BISSO (Matteo). "La Vittoria di Davidde nella Sconfitta di Golia," an oratorio. In full score. oblong quarto.

Presented to the Society by the Rev. F. J. Stainforth.

1810. BISSO (Matteo). "Salomone, Rè d'Israele," an oratorio. In full score. oblong quarto.

Presented to the Society by the Rev. F. J. Stainforth.

1811. BIZZARRI (Pietro). "Isacco," an oratorio by Metastasio. In full score. Imperfect. oblong quarto.

1812. BOYCE (William), Mus. Doc. David's Lamentation over Saul and Jonathan, an oratorio by John Lockman. In full score, partly in the composer's autograph. oblong quarto.

1813. BOYCE (William), Mus. Doc. "Thou soft invader," Duet, and "Proclaim it then thro' all the East," Chorus, for the Serenata, "Solomon;" differing from those contained in the printed score of the work. See No. 544. In full score. folio.

1814. BUONONCINI (Giovanni). S. Niccola di Bari, an oratorio, in full score. 2 vols. oblong quarto.

1815. CAMPELLI (Carlo). "Justitia et Pax osculatæ sunt," an oratorio, in full score. oblong quarto. 1699.

1816. CARISSIMI (Giacomo). "Dialogus Jepthæ," and "Salomonis Judicium," oratorios; and "O vulnera doloris," "Amante che dite," and "Sicut erat," motetts.

CANE (Carlo Francisco). "Regina Cœli," motett. In score. quarto.

Presented to the Society by the Rev. F. J. Stainforth.

1817. CARISSIMI (Giacomo). Daniele, an oratorio, in full score. oblong quarto.

1818. FELICI (Bartolomeo). "La Notte Prodigiosa," Oratorio per la Nativita del Nostro Signore Gesu Cristo. In full score. Imperfect. oblong quarto.

Presented to the Society by the Rev. F. J. Stainforth.

1819. GUGLIELMI (Pietro Carlo). "La Distruzione di Gerusalemme," an oratorio. In full score. 2 vols. oblong quarto.

Presented to the Society by the Rev. F. J. Stainforth.

1820. GUGLIELMI (Pietro Carlo). "Gionata Maccabeo," an oratorio. In full score. 2 vols. oblong quarto. The Libretto, small quarto, and separate parts to some portions of the oratorio. quarto.

Presented to the Society by the Rev. F. J. Stainforth.

1821. HASSE (Giovanni Adolfo). "I Pellegrini al Sepolcro di Nostro Signore," an oratorio. In full score. oblong folio.

1822. JOMELLI (Nicolo). "La Passione di Gesu Cristo," an oratorio by Metastasio. In full score. quarto.

1823. JOMELLI (Nicolo). "Betulia Liberata," an oratorio, altered from Metastasio; and

Te Deum, for four voices with instruments. In full score. oblong quarto.

Presented to the Society by the Rev. F. J. Stainforth.

1824. JOMELLI (Nicolo). "Abramo ed Isacco," an oratorio by Metastasio (originally entitled "Isacco Figura del Redentore"), with two additional songs. In full score. oblong folio. *Venice.*

1825. LANCIANI (Carlo Flavio). "Il Martirio di S. Eustachio," an oratorio, in full score. oblong quarto.

This volume formerly belonged to Cardinal Ottoboni, whose insignia are stamped on the covers.

Presented to the Society by the Rev. F. J. Stainforth.

1826. MENDELSSOHN BARTHOLDY (Felix). Elijah, an oratorio. In vocal score. The greater part in the autograph of the composer. quarto.

This copy was transmitted by the composer to the late Mr. William Bartholomew for the purpose of his adapting English words to the oratorio. The version is the revised one made by the composer after the first production of the oratorio at Birmingham in August, 1846, although in some cases (amongst others the scene between Elijah and the Widow) both versions are given. Of the choruses, except in a very few instances, there is only an arrangement of the accompaniments for pianoforte, the voice parts being left blank. This, doubtless, was owing to the fact of but little alteration having been made in the choruses. Such changes as were made (notably, that in the Recitative Chorus, "The deeps afford no water"), are very carefully noted. The air "O rest in the Lord," and some less important portions are wanting.

Presented to the Society by Mrs. Bartholomew.

1827. PAISIELLO (Giovanni). "La Passione di Gesù Cristo," an oratorio by Metastasio. In full score. oblong quarto.

Presented to the Society by the Rev. F. J. Stainforth.

1828. PASQUALI (Nicolo). "David," an oratorio. In full score. 2 vols. oblong quarto.

1829. PERGOLESI (Giovanni Battista). "S. Giuseppe," an oratorio. In full score. oblong quarto.

1830. PICCINNI (Nicola). "Gionata," an oratorio. In full score, in the composer's autograph. oblong quarto.

Presented to the Society by the Rev. F. J. Stainforth.

1831. SPOHR (Louis). "The Last Judgment," an oratorio. In full score, with English and German text. A portrait of the composer is inserted. oblong large folio.

1832. SPOHR (Louis). "Des Heilands letzte Stunden" [The last hours of the Saviour], an oratorio, known in England under the titles of the 'Crucifixion,' and 'Calvary.' In full score, with the English text by Professor Taylor. 2 vols. oblong folio.

A memorandum, in the autograph of the composer, referring to the first performance of this oratorio by the Society, on 5th July, 1852 (at which he was present), is written at the foot of the title-page.

1833. STANLEY (John), Mus. Bac. The Fall of Egypt, an oratorio by Dr. Hawkesworth. In full score. 3 vols. oblong folio.

1834. STANLEY (John), Mus. Bac. "Jephthah," an oratorio by Dr. John Free. In full score. folio.

Presented to the Society by Mr. M. S. Forristall.

1835. STRADELLA (Alessandro). "San Giovanni Battista," an oratorio, in full score. oblong folio.

OPERAS.

1836.

ANFOSSI (Pasquale). "L'Amante Confuso," an opera. In full score. 2 vols. oblong quarto.

1837. ANFOSSI (Pasquale). "La Clemenza di Tito," an opera composed by, "nel Real Teatro di S. Carlo, 1772." In full score. 3 vols. oblong quarto.

1838. ANFOSSI (Pasquale). "La Finta Giardiniera per Amore," an opera, composed at Rome, 1774. In full score.
3 vols. oblong quarto.

1839. BANISTER (John). Music for Charles Davenant's Circe, Act I. (See No. 1921).

1840. BIANCHI (Francesco). "La Vendetta di Nino," an opera. In full score. oblong quarto. *Naples.*

1841. BIEREY (G. B.?) "Rosette, oder Das Schweitzer Hirten Madchen," an opera. In full score. 3 vols. oblong quarto.

1842. BONONCINI (M. A.) "Camilla," an opera, translated from the Italian by Owen Swiny. In full score. folio. *circa* 1706.
See the printed copy of the songs, No. 737, and the libretto, No. 2809.

1843. BOYCE (William), Mus. Doc. The Masque in Shakspere's play of "The Tempest." In full score. oblong quarto.
This music, consisting of a song, two duets, and two recitatives for the characters of Ceres and Hymen, was written for one of the altered versions of the play.

1844. BOYCE (William), Mus. Doc. The Secular Masque, written in the year 1700 by John Dryden. In full score, in the composer's autograph. oblong quarto.

1845. BRAHAM (John) and M. P. KING. The Americans, a comic opera, by S. J. Arnold. In full score.
oblong quarto. [1811.]
Beyond the name of Braham being affixed to one song and three duets, there is no indication of each composer's share in the piece.

1846. BRAHAM (John) and Charles Edward HORN. The Devil's Bridge, an opera, by S. J. Arnold. In full score.
oblong quarto [1812].
The name of Horn is affixed to the overture, but the shares of the two composers in the rest of the opera are undistinguished.

1847. CIMAROSA (Domenico). "Il Pittore Parigino," an opera. In full score. oblong quarto. 1803.

1848. DITTERSDORFF (Carl). "Il Tribunale di Giove," serenata (with a prologue), composed in 1774. In full score. 2 vols. folio.

1849. ECCLES (John). The Music in Shakspere's tragedy of "Macbeth." In full score. quarto.

1850. ENTERTAINMENT (A Musical). In full score. folio.
This piece is without title, but is described in the prologue (spoken in the character of Momus) as "A new fram'd Entertainment, no Comedie, no Tragedie, no Opera, no Pastoral, no Farce." It seems a kind of extravaganza, or mixture of masque, pantomime and musical farce. Descriptions of several of the scenes are given. The name of James Kremberg, one of the Musicians in ordinary to Queen Anne, is affixed to some of the music as composer, and it is probable that the whole is by him.

1851. FINGER (Godfrey). "The Virgin Prophetess, or, the Fate of Troy," an opera, by Elkanah Settle. In full score.

folio. *circa* 1701.

The greater part of the spoken dialogue is given in addition to the music. See also the instrumental music in No. 1591.

1852. GALLIARD (John Ernest). The Rape of Proserpine, a musical entertainment, by Lewis Theobald. In full score. Transcribed by A. T. Roffe. quarto. [*London*, 1861.]

1853. GREENE (Maurice), Mus. Doc. Florimel; or, Love's Revenge, a dramatic pastoral, by Dr. John Hoadly, composed in 1737. In full score. oblong quarto. A printed copy of the libretto, quarto, *Winchester, n. d.*; is inserted.

1854. GREENE (Maurice), Mus. Doc. The same. In vocal score, oblong quarto, with separate parts for the stringed quartett, 4 books. quarto.

1855. HAYDN (Joseph). "Armida," an opera, composed in the year 1783. In full score, in the autograph of the composer.

oblong quarto.

This opera was sent to England by Haydn, in fulfilment of an engagement entered into by him when in this country, to furnish an opera for the King's Theatre. During the interval between the making of the engagement and the sending the opera, an alteration had taken place in the management of the theatre; and on arrival of the work, the new manager refused to receive it, and it was consequently never brought out.

1856. JOMELLI (Nicolo). Airs from the opera "Argentina," composed in 1757. In full score. oblong quarto.

"Ma quel voce."
"Per me solo."
"Amato genitore."
"Non so trovar."
"Se un ingrata."
"Partiro."

1857. LAMPE (John Frederick). The Dragon of Wantley: a burlesque opera, by Henry Carey. In full score. In the handwriting of Thomas Barrow, gentleman of the chapel-royal. quarto.

See also No. 852.

1857* MAYER (Johann Simon). Elisa, an opera. In full score.

2 vols. oblong quarto.

1858. MEYERBEER (Giacomo). The Demon, a grand opera, adapted from Robert le Diable for performance at Drury Lane Theatre, and scored by Sir H. R. Bishop, T. Cooke, R. Hughes and M. Corri. The instrumental score only in the autographs of the adapters.

2 vols. oblong quarto. *London*, 1832.

1859. PEPUSCH (John Christopher), Mus. Doc. Venus and Adonis, a masque, by Colley Cibber. In full score, with separate parts for First Violin (2), Second Violin (3), Tenor, Bassi (3), and First and Second Hautboys. quarto. *circa* 1715.

1860. PEPUSCH (John Christopher), Mus. Doc. Apollo and Daphne, a masque, by John Hughes. In full score.
quarto. *circa* 1716.

1861. PEREZ (David). A collection of Italian operas, written (except one) by Metastasio; composed chiefly for the opera at Lisbon. In full score. 19 vols. oblong quarto.

Didone abbandonata, 1751. (2nd and 3rd Acts only.)
Demetrio, 1752. (Airs from 1st and 2nd Acts only.)
Adriano in Siria, 1752.
Artaserse, 1753.
L'Eroe Cinese, 1753. (The recitatives omitted.)
Ipermestra, 1754.
Solimano, 1757. (The recitatives omitted.)

1862. PLAYS, &c. (Music for the following). In full score. quarto.

Shakspere's Macbeth (as altered) . . . . . *M. Locke.*
This copy differs from the printed scores.
Rowe's Fair Penitent. (See also No. 1939.) . . *Eccles.*
Rowe's Tamerlane (A song in), printed . . . *Jon. Martin.*
Garrick's Lethe, partly MS., partly printed.
Vanbrugh and Cibber's Provoked Husband (Songs in).
Coffey's Devil to pay (Songs in).

1863. PURCELL (Daniel). "The Grove; or, Love's Paradise," an opera, by John Oldmixon. In full score. folio. *circa* 1700.

1864. PURCELL (Henry). Music in the play of "Timon of Athens" (as altered from Shakspere by Thomas Shadwell), consisting of an overture, instrumental music, and a masque. In full score. quarto.

The first three movements of the overture are identical with the "Trumpet Sonata" contained in the MS. described under No. 1933, Vol. I., save that the trumpet part is omitted in this copy. The same three movements (slightly altered) also form the overture to the ode for the Duke of Gloucester's Birthday, 1695. (See No. 1921)

1865. PURCELL (Henry). Part of the Music in the Indian Queen. See No. 1663.

1866. PURCELL (Henry). The Fairy Queen, Act IV. (See No. 1921.)

1867. ROSSI (Luigi). Il Palazzo Incantato, overo, La Guerriere Amante, an opera, by Giulio Ruspigliosi, performed at Rome in 1642. In full score. 2 vols. oblong quarto.

1868. ROSSINI (Gioachino). Nouveau Final de Guillaume Tell, pour reduire l'ouvrage en 3 actes. In full score. folio.
See a printed full score of the opera, No. 958.

1869. SALIERI (Antonio). "Palmira, Königinn von Persinn," an opera. In full score. oblong quarto.

1870. SALIERI (Antonio). "Palmira, Regina di Persia," an opera. In vocal score, with Harpsichord accompaniment arranged by Taddeus Weigl. Italian text.
2 vols., oblong quarto. *Vienna.*

1871. SARTI (Giuseppe). "Il Giulio Sabino," an opera. In full score. oblong quarto.

1872. SCHWEIZER (Kappellmeister). Elisium, ein musikalischer drama. In vocal score. oblong quarto.

1873. SELLITTI (Giuseppe). "L'Orazio," an opera, composed "nel Carnevale, 1746." In full score. 3 vols., oblong quarto.

1874. SMITH (John Christopher). Teraminta, an opera, by Henry Carey. In full score. quarto [1732].

1875. STANLEY (John). Arcadia, or, the Shepherd's Wedding, a dramatic pastoral, written by Robert Lloyd in honour of the marriage of King George III. and Queen Charlotte. In full score. quarto. 1761.

1876. STORACE (Stephen). "No Song, no Supper," a comic opera, by Prince Hoare. In full score. oblong folio. 1790.

1877. YATES (William). The Choice of Apollo, a masque. In full score. oblong folio. 1764.

MADRIGALS.

1878.

CLARI (Giovanni Carlo Maria). Madrigals and other pieces for two and three voices. In score. 4 vols., oblong folio.

VOLUME I.

Madrigals for two voices.

*Fuoco è la chioma bionda.
*Quando col mio s'incontra.
Dov' è quell' usignuole.
Nel suo bel prato ameno.
Volle speranza ardita.
Lontan dalla sue Fille.
Cantando un di sedea.
Spesso amor.
Quando tramonta.
In sogno mi parea.
Al bosco, al prato, al fonte.
Clori deh mira.
Givite pur gioite (Cantata).

VOLUME II.

Madrigals for three voices.

*Dove, ah dove, oh pastori?
Con Fille un giorno.
Quant 'e soave amore.
Fra mille dubbi.
Bella sorte.
Nice da Te lontano.
E ver che Dori.
Ecco Amore.
Dal Nilo al nostro Lido.
*Si Lodi pur amore.
Addio campagne.
Con bel diletto.

VOLUME III.

Madrigals for two voices.	La moglie geloso.
*Il soldato poltrone.	Il pellegrino.
*Il musico ignorante.	Il vanesino.
L'amante disparato.	L'ambizio indigente.
Amante di donna vecchia.	Il pazzo innamorato.
Il poeta spiantato.	Il maestro di capella.
Il giocatore sfortunato.	

VOLUME IV.

Duets.	*Terzetts.*
Piange il ruscello.	Piango sospiro.
L'idolo mio.	Nel bel volto.
Vago usignol.	Riso dell' idol mio.
Guerra vuoi farmi.	Al vago vago.
Lungi dalla mia bella.	Lasso adoro.
Non ti sdegnar.	Zeffiretto gentile.

The pieces marked thus * have been printed. See No. 1058.

1879. GASTOLDI (Giovanni Giacomo). The Ballets, for five voices, composed by him, together with the Madrigals, &c., by Orazio Vecchi, and the greater part of the Canons, &c., printed with the same in the edition published at Amsterdam in 1600. (See No. 1072.) In score. quarto.

1880. GIBBONS (Orlando), Mus. Doc. and Thomas MORLEY, Mus. Bac. "Orlando Gibbons' First Set of Madrigals and Motetts, for Five Voyces." Printed at London, 1612. See Nos. 46 and 1081, and

"Canzonets, or Little Short Songs to 4 Voc., collected out of the best and approued Italian Authors by Thomas Morley. Printed at London, 1597." See No. 1081.

In score, in the handwriting of William Walond, 1747. Bound together. oblong quarto.

1881. MADRIGALS (A Collection of), for three, four, five, and six voices, in separate parts. 4 vols. (written probably towards the middle of the 17th century), containing the Cantus, Altus, Tenor, and Bassus parts; the vols. containing the Quintus and Sextus parts, necessary to perfect the 5 and 6 part madrigals, being wanting. The name of William Firmage is stamped on the covers. oblong quarto.

FOR THREE VOICES.

Do you not know . *T. Morley.*	Ah! cruel Amarillis *Wilbye.*
Ah, me! can ev'ry rumour . . . . *Wilbye.*	Come, shepherd swains *do.*
See Amarillis . . *Mich. Este.*	Ah! silly John . *Edw. Johnson.*
Oh! what shall I do *Wilbye.*	That I love her (2da Pars) . . . . *do.*
At thy feet (2nda Pars) *do.*	Ah! Phillis, still I love thee . . . *Orazio Scaletta.*
Oh, do not run away *Mich. Este.*	Oh! Love, with haste relieve me. *do.*
I live, and yet me-thinks . . . . *Wilbye.*	

Sweet heart, I know you.love me . . *Ant. Mortaro.*
All comfortless thus left. . . . . *do.*
Tormented, yet my pain . . . . *Oraz. Scaletta.*
Mine own sweet heart . . . . *do.*

For Four Voices.

Oh, grief, if yet . *B. Donato.*
False Love, now shoot . . . . *Prænestino.*
Farewell, false Love *Geo. Kirbye.*
Fair shepherds' Queene . . . *Luca Marenzio.*
Lady, you look so gentle . . . . *Corn. Verdonck.*
Lo, here my heart. *Geo. Kirbye.*
Alas! what hope of speeding . . . *do.*
Say, gentle nymph *T. Morley.*
What meaneth Love *Prænestino.*
Clorinda false, adieu *T. Morley.*
Help, I fall . . . *do.*
Farewell, my love . *Geo. Kirbye.*
Sleep, now, my Muse *do.*
Zephyrus breathing *Luca Marenzio.*
Change me, oh Heavens . . . . *John Wilbye.*
In vain he seeks *Filippo de Monte.*
Farewell, cruel and unkind . . . *L. Marenzio.*
As matchless beauty *J. Wilbye.*
Happy, oh happy he *do.*
I love, alas . . . *do.*
When Cloris heard *do.*
Woe am I . . . *Geo. Kirbye.*
Adieu, sweet Amarillis . . . . *John Wilbye.*
What can I do. . *Geo. Kirbye.*
When first my heedless eyes . . . *L. Marenzio.*
The fair Diana. . *Gio. di Macque.*
Joy so delights my heart . . . . *Prænestino.*
Sweet love, when hope . . . . *do.*
O come, gran Martire. . . . . *And. Pevernage.*
Ah! che piu stral' Amor . . . . *Corn. Verdonck.*
Voi volete . . . *Peter Philips.*
Mori quasi il mio core . . . . *Prænestino.*
Ma per me lasso . *L. Marenzio.*
Rendimi in finto . *Fran. Farina.*
Sei del finto . . . *do.*
Su'l carro della mente *L. Marenzio.*
Vedi, ch' egli (2da Pars) . . . . *do.*
Donna, s' io sono . *F. Farina.*
Tu sei Signore . . *do.*
Moriro cor mio . *do.*
Hor vedi amor . . *L. Marenzio.*
Nuova angeletta . *do.*
Dissi all' amata. . *do.*
O bella man . . *do.*
Candido (2da Pars) *do.*
Ecco di fiore . . *F. Farina.*
Amor sei bei rubini *P. Philips.*
Perchè (2da Pars) . *do.*

For Five Voices.

When shall I cease *Nec Faignient.*
I must depart . . *L. Marenzio.*
When from myself *do.*
Sweet-singing Amarillis . . . . *do.*
All ye that joy . . *Gio. M. Nanino.*
Hills and woodes *Lucretio Quintiani.*
That Muse which sung . . . . *Geo. Kirbye.*
See, what a maze of error . . . . *do.*
If pity reign. . . *do.*
Sweet honey-sucking bees . . . *John Wilbye.*
Yet, sweet, take heed (2da Pars) . *do.*
Come, clap thy hands *T. Weelkes.*
Phillis hath sworn (2da Pars). . . *do.*
From the Tarpeian rock . . . . *Geo. Kirbye.*
I saw my lady weeping . . . . . *Alf. Ferabosco.*
Like as from heaven *do.*
Thyrsis enjoy'd the Graces. . . . *do.*
Fancy, retire thee . *L. Marenzio.*
So far, dear life . . *Giulio Eremita.*
Sweet love, oh, cease *Geo. Kirbye.*
Lady, that hand . *Lelio Bertani.*
The nightingale . *Alf. Ferabosco.*
The white delightsome swan . . *Horatio Vecchi.*
Cynthia, thy song . *Giov. Croce.*
Lady, if you so spite me . . . . . *Alf. Ferabosco.*
My heart, alas . . *Gir. Converso.*
Zephyrus brings the time . . . . . *Alf. Ferabosco.*
Fly, if thou wilt be flying . . . . *Giulio Eremita.*
Sound out my voice *Palestrina.*

Liquid and wat'ry pearls . . . . *L. Marenzio.*
Within a green wood *Giov. Feretti.*
Sometime when hope . . . *Rinaldo del Malle.*
What! shall I part *Geo. Kirbye.*
Rubies and pearls . *Alf. Ferabosco.*
Oh! sweet kiss . *do.*
Sometime my hope *do.*
Lo! she flies . . *T. Morley.*
Sweet heart, arise . *L. Marenzio.*
Sweet eyes, admiring you. . . . . *Step. Venturi.*
The nightingale. *Orlando di Lasso.*
Alas! where is my love . . . . . *L. Marenzio.*
Since my heedless eyes . . . . *do.*
A silly sylvan . . *John Wilbye.*
O my grief . . . *Henry Lichfield.*
In every place.
Thyrsis to die desired *L. Marenzio.*
Thyrsis that heat refrained . . . *do.*
Tho' faint and wasted *do.*
Ah! sweet, alas . *Geo. Kirbye.*
My lady wept . . *do.*
But when himself (2da Pars) . . *do.*
Weep, weep, mine eyes . . . . *John Wilbye.*
What doth my pretty darling. . . . *L. Marenzio.*
All ye that sleep in pleasure . . . *Hen. Lichfield.*
Ah! cruel, hateful fortune . . . *Fabr. Dentici.*
From what part of the heaven . . *Fil. di Monte.*
In vain he seeks (2da Pars) . . *do.*
Dolorous, mournful cares . . . . *L. Marenzio.*
Resueillez vous. *And. Pevernage.*
D'estre si long temps *do.*
Chacun corps est mortel. . . *And Pevernage.*
Ah! bel de tuoi . *Horatio Vecchi.*
Dice la mia bellissima . . . . *do.*
Cara mia Dafne . *do.*
Di lauri e mirti. . *L. Quintiani.*
Recerche qui . *And. Pevernage.*
Le franc d'ambition (2da Pars) . . *do.*
Se disse di fuggir . *Horatio Vecchi.*
Se tra verdi . . . *do.*
Miracol'in natura *Gio. Giac. Gastoldi.*
Nisa, io per te vivo *Horatio Vecchi.*
Mirava alla mia Ninfa *Valerio Bona.*
O Seigneur Dieu *And. Pevernage.*
Picciol Farfalla . . *Valerio Bona.*
Ameni Colli . . . *do.*
Polimia . . . . *Luc. Quintiani.*
Se le Virtu . . . *And. Pevernage.*
Sapete Amanti . . *Luc. Quintiani.*
Della mia cruda. . *Horatio Vecchi.*
Vermiglio e vago . *Valerio Bona.*
Parto o non parto . *L. Marenzio.*
Credete voi . . . *do.*
Ardemmo in sieme *Pomp. Nenna.*
Suggerite mi . . *do.*
Fuggite pur fuggite *do.*
La bella man . . *L. Marenzio.*
L'amoroso veleno . *Pomp. Nenna.*
Filli mia . . . . *do.*
Coridon (2da Pars). *do.*
Non viggio . . . *do.*
Godea del solei rai . *do.*
In due vermiglia labbra . . . . *do.*
Soglie ver ch'io. . *do.*
Con le labbra . . *do.*
Cruda Amarilli *Claudio Monte Verde.*
Non si fosco l'orror *Pomp. Nenna.*
All' amoroso fonte *Orindio Bartolini.*
Luci, tui serene . . *C. Monte Verde.*
Voi pur damè . . *do.*
The Cry of London *Orlando Gibbons.*
The Country Cry . *Rich. Deering.*
New Fashions . *William Cobbold.*

For Six Voices.

O gracious and worthiest. . . *Giov. Croce.*
Love, quench this heat . . . . *B. Pallavicino.*
Cruel, why dost thou fly me . . *do.*
Long have I made. *John Wilbye.*
Poore is the life . *Giov. Feretti.*
Oh! help, alas . . *Geo. Kirbye.*
Oh! shall I die . *do.*
I sung sometime . *L. Marenzio.*
Because my love (2da Pars). . . *do.*
Shall I live so far . *L. Marenzio.*
Up then, Melpomene . . . . *Geo. Kirbye.*
Why waile we thus (2da Pars). . . *do.*
Life, tell me . . *Mich. Este.*
Cruel, behold . . *John Wilbye.*
Lo, here my heart. *Incerto.*
Zephyrus brings the time . . . . *Gir. Converso.*
But with me (2da Pars) . . . . *do.*

As lives the salamander . . . *L. Marenzio.*
Lo! where I lie in grief . . . . *Giov. Croce.*
Dainty white pearl. *L. Marenzio.*
The Fates, alas! too cruel . . . *do.*
Love hath proclaimed war. . . . . *A. Striggio.*
[Now sung to the words, "No din of rolling drum."]
Unkind, alas . . *Geo. Kirbye.*
Oh! when my love *do.*
Unkind, oh, stay . *L. Marenzio.*
Now must I part . *do.*
My heavy heart . *Step. Felis.*
Must I part . . . *Geo. Kirbye.*
Ah! cannot sighs . *John Wilbye.*
Thyrsis to die desired . . . . *B. Pallavicino.*
Thyrsis that heat refrained (2da Pars) *do.*
Thus these two lovers (3a Pars) . *do.*
In chains of hope and fear . . . *L. Marenzio.*
O hear me, heav'nly pow'rs . . . . *do.*
So saith my fair . *do.*
With Angel's face. *Geo. Kirbye.*
Hard by a crystal fountain . . . *Giov. Croce.*
I will go die. . . *L. Marenzio.*
O wretched man . *John Wilbye.*
Ah! cruel, hateful fortune . . . *Geo. Kirbye.*
Draw on, sweet night . . . . *John Wilbye.*
Where most my thoughts . . . *do.*
Despiteful thus (2da Pars) . . . . *do.*
Mourn now, my Muse . . . . *Geo. Kirbye.*
As sudden death (2da Pars). . . . *Geo. Kirbye.*
So far from my delight . . . *Alf. Ferrabosco.*
She only doth not feel (2da Pars) . *do.*
Thou art but young *John Wilbye.*
Piangea Filli . . *L. Marenzio.*
L'aura serena . . *do.*
L'eguali (2da Pars). *do.*
Questa che 'l cor . *Felice Anerio.*
L'aura dolce. . . *do.*
Deh mon mi far . *Giov. Croce.*
Bocca soave . . . *do.*
Ecco che 'l ciel . . *L. Marenzio.*
Ecco che mille (2da Pars) . . . . *do.*
Al mormorar . . *G. G. Gastoldi.*
Addio, Filli . . . *Giov. Croce.*
Fia vaghi. . . . *And. Filiciani.*
Occhi sereni e chiari *L. Marenzio.*
Come menti . . *do.*
Cosi questa (2da Pars) *do.*
Dono Cynthia a Damone . . . *do.*
Per due coralli . . *do.*
O che vezzosa . . *Horatio Vecchi.*
Felici amanti . . *G. G. Gastoldi.*
Valli profundi . . *Giov. Croce.*
Erme campagna (2da Pars) . . . . *do.*
Poi che voi non volete . . . . *P. Philips.*
Cresci bel verd'. *Leonardo Meldert.*
Laura che noi . . *Felice Anerio.*
Godi leggia . . . *do.*
Come ne caldi . . *do.*
Giunta qui Dori . *Gio. Cavaccio.*
Baci, Baci . . . *L. Marenzio.*
Baci, (2da Pars) *do.*
Baci, (3za Pars) *do.*
Baci, (4ta Pars) *do.*
Baci, (5ta Pars) *do.*

1882. MADRIGALS, &c., in separate parts. Four books. Containing the triplex, medius, tenor and bassus parts, the altus being wanting. oblong octavo. Written about the latter part of the sixteenth century.

Careless of pipe.
All thinges contend.
Wedded to Will . . *Byrd.*
Of all the birdes.
The Country crye.
Hold, hold.
What meat eates the Spaniard.
Round the lofty mountaines.
Hallo, merry mates.
Come, Caron, come *Giles Farnaby.*
Out of the dungeon.
Thou poets' friend . *Byrd.*
Power divine.
Who seekes to praise *Giles.*
Yon sacred Muses Nine.
A bird I have.

Pieces for viols by Weelkes, Robert Parsons, Byrd, William Wandeston, R. Bramley, and Johnson.

1883. MARENZIO (Luca). Ten Madrigals, for five voices, with Italian and English words. In separate parts, in the handwriting of John Immyns, Founder of the Madrigal Society.

oblong octavo.

Madonna mia gentil (O lovely Berenice).
Cantava la piu vaga (Sing, Muses, as enchanting).
Deggio dunque partire (I must leave her lamenting).
Io partiro ma il core (Alas, we part for ever).
Ma voi caro (But you, sweetest of pleasure).
Amor, Io non potrei (O Love, at length reward me).
Ecco piu che mai belle (See, how the western winds).
Ridean gia perle (Smiling soft April).
Hiagge, herb' e fiori (Meadows, herbs, and flowers).
Liquide perle amor (So through a watery cloud).*

* Better known as "Liquid and wat'ry pearls."

1884. MORLEY (Thomas), Mus. Bac. "Canzonets; or, Little Short Songs to Three Voyces." Printed in separate parts at London in 1593, and reprinted with additions in 1606. See Nos. 1081 and 1096.

"The First Set of Ballets for Five Voyces." Printed in separate parts at London in 1595, and in score by the Musical Antiquarian Society in 1841. See Nos. 1089 and 46.

"Arise, awake," Madrigal, from the "Triumphs of Oriana." See Nos. 1091 and 1092.

"O amica mea," Motett.

In score, in the handwriting of Dr. John Alcock, dated Reading, 1746. 2 vols., small folio.

1885. MORLEY (Thomas). Canzonets to two voices. See No. 1939. Madrigals for four voices. See No. 1939.

1886. RORE (Cipriano di). Il quarto Libro de Madrigali. See No. 1889.

1887. TOMKINS (Thomas). Twenty-three of the twenty-eight "Songs of 3, 4, 5 and 6 parts," published by the author in separate parts (See No. 1107), scored from the original part books by Vincent Novello. oblong quarto. 1844.

Presented to the Society by Mr. J. A. Novello.

1888. VENOSA (Carlo Gesualdo, Principe di). Madrigali, Libro Primo et Libro Secondo." (*Venice*, 1603.) In score. At the end of the volume is a catch (or round) for four voices, "Happy is the man," by Barsanti. oblong quarto.

For a printed score of this composer's Madrigals, see No. 1110.

1889. WERT (Giaches de). Il primo Libro de Madrigali a cinque

voci. Printed in separate parts at Venice, in 1571. In score, and

RORE (Cipriano di). Il quarto Libro de Madrigali. From the edition printed in separate parts at Venice, 1580. In score. folio.

For other Madrigals by various composers, see Nos. 1738, 1746, 1937 to 1943.

ODES, CANTATAS AND SONGS.

1890.

AIRS (A selection of) from various Italian operas by Lampugnani, Bertoni, Cocchi, Perez, Hasse and Galuppi. In full score. quarto.

1891. AIRS (A selection of) from various Italian operas by Sacchini, Monza, Bertoni, Paisiello, &c. In full score. quarto.

1892. ARNOLD (Samuel), Mus. Doc. The Hymn of Adam and Eve, from Milton's Paradise Lost. In full score, in the autograph of the composer. 2 vols. folio. *January*, 1802.

1893. ASTORGA (Emanuel, Baron de). Cantate da Camera, a voce sola. oblong quarto.

Or sull' orno.	Ascolta, o bella ingrata.
Bellissima cagion.	Gran piacer.
Vò cercando.	Venticel che susurrando.
Come lieto.	Da te lungi.
Filli, che ascondi.	Chiaro fonte.
Saltando mostra.	Per conformarmi.

Presented to the Society by the Rev. F. J. Stainforth.

1894. BALFE (Michael William). "The gentle stars are peeping," a ballad with pianoforte accompaniment. In the autograph of the composer. quarto.

"How oft at night's calm silent noon," a ballad with pianoforte accompaniment. In the autograph of the composer. folio.

Presented to the Society by Mr. A. Durlacher.

1895. BLOW (John), Mus. Doc. "A Song on New Year's Day, 1700," beginning, "Appear, in all thy pomp appear." Full score, in the autograph of the composer. folio.

1896. BLOW (John), Mus. Doc. Ode for St. Cecilia's day, "Great quire of heaven." See No. 1663.

1897. BLOW (John), Mus. Doc. and others. Odes, Anthems, Cantatas, &c. In full score. folio.

Cantata for 2 voices, "No, no; vain world," composed by *Dr. Pepusch.*
Serenata for 2 voices, commencing "Wake th'harmonious voice," written by John Hughes, on the marriage of Lord Cobham and Anne Halsey, composed by *Dr. Pepusch.*
Five Cantatas for a single voice, viz. "Britannia," "Vorrei scuoprir," "Menalcas, once the gayest swain," "S'io peno," and "'Twas on the eve," composed by *Dr. Pepusch.*
Ode for the Birthday of the Princess of Wales, St. David's Day, 1st March, 17$\frac{1}{2}$, commencing "To joy, to triumphs," written by John Hughes, and composed by *Dr. Pepusch.* Performed at the Anniversary Meeting of the Society of Ancient Britons.
Cantata for a single voice, "Chi fra lacci," composed by *J. E. Galliard.*
Ode for St. Cecilia's Day, 1687, commencing "From harmony," written by John Dryden, and composed by *Giovanni Baptista Draghi.* See also No. 1904.
Ode on King Charles the Second's Birthday, commencing "Smile, smile again," composed by *Pelham Humphreys.*
Ode for New Year's Day, 168$\frac{1}{4}$, commencing "Arise, great monarch," composed by *Dr. Blow.*
Ode on St. Cecilia's Day, 1700, commencing "Triumphant Fame," composed by *Dr. Blow.*
Ode for New Year's Day, 1686, commencing "Hail, monarch," composed by *Dr. Blow.*
Ode for New Year's Day, 1687 (?), commencing "Is it a dream," composed by *Dr. Blow.*
Ode for New Year's Day, 1688, commencing "Ye sons of Phœbus," composed by *Dr. Blow.*
Ode for New Year's Day, 16 (?), commencing "With cheerful hearts," composed by *Dr. Blow.*
Anthem, "The Lord God is a sun and a shield," composed, for the coronation of King William and Queen Mary, by *Dr. Blow.*
Anthems, "Behold, O God, our defender," and "Let my prayer," composed by *Dr. Blow.*

1898. BOYCE (William), Mus. Doc. Recitative, "Shall then the Son of Saturn," and Air, "The fatal blessing I resign," from the Masque of Peleus and Thetis. In full score, in the autograph of Edward Taylor, Professor of Music in Gresham College from 1837 to 1863, who has noted that this copy was made from a MS. in Dr. Boyce's handwriting in the Bodleian Library. oblong quarto.

Presented to the Society by Mr. A. T. Roffe.

1899. BUONONCINI (Giovanni Antonio). Chamber Duets for two soprani, soprano and alto, and soprano and bass. In score. oblong quarto.

Chi d' amor.
Chi di gloria.
Quant 'e dolce.
Se bella son.
Sempre piange.
Si fugga si sprezza.
Bellezza fedele.
Quando voi.
O penosa.

1900. CANTATAS (A Collection of) for a single voice. oblong quarto.

By Baron d'Astorga, 1714.
Colsen di gigli adorni.
Or che Febo.
In questo córe.
Non lasciarmi.
Pensier che.
Qua poco.
Quella Fileno.
Colsen di gigli adorni.
(Another copy of the first named.)

By Benedetto Marcello.
Deh lascia.
Un sol guardo.
Il maggior de miei.
Poi che morir.
Occhi come.
Nel amorosa.
Ecco di miei contento.
Deh volate.
Quando la notte.

By F. Gasparini.
Andate o miei sospiri.
Ah se fra.

By Alessandro Scarlatti.
Andate o miei sospiri.
Do. (different music.)

By Domenico Scarlatti.
Vago il ciel.

By G. F. Handel, Roma, 1710.
Se pari alla tua fè.
Oh Numi eterni (La Lucretia).
Da sete ardente.
Lungi dal mio.
Sarei troppo felicè.
Lungi da voi che siete.
Duplicates of the last six will be found in the MSS. described under Nos. 1630 and 1631.

1901. CANTATAS AND SONGS. In full score. oblong quarto.

Pur ti stringo. (Cantata). . . . . *Hasse.*
Dimmi una volta. (Duetto) . . . *L. Vinci.*
Sai tu chi t' ama chi? (Air.)
Longtems par une rigeur. (Cantata). *Hasse.*
Impalli disce. (Air.)
Pianger vidi. (Cantata). . . . . *C. Giordano.*
Longtems. (Cantata) *Hasse.*
(Duplicate of the former.)
Quando dell' Idol. (Duetto) . . . *Hasse.*
Bell' Aurora. (Cantata). . . . . *do.*
Tutto Amore. (Do.) *do.*
Dilli che in me. (Air.) *do.*
Odia la pastorella. (Do.)
Stringera. (Do.)
Io non vi credo. (Do.) *L. Vinci*, 1726.
Ch' io spero.
Qual sarebbe. (Air.) *Hasse.*
Vago fior sul verde. (Do.) . . . . *do.*

1902. CANTATAS (Solos extracted from the collections of) by Italian composers presented by Dean Aldrich to the Library of Christ Church College, Oxford. In the handwriting of James Malchair of Oxford. folio.

1903. CANZONETS (A Collection of French and Italian), for two and three voices, about eighty in number. The composers' names are not given. small oblong quarto.

1904. CLARK (Jeremiah) and Giovanni Baptista DRAGHI. "The Berbadoes Song," by Mr. J. Clarke.

Song on St. Cecilia's Day, 1687, by Sign^r Baptist Draghi; performed at Stationers' Hall. In full score, bound together.

The first is an ode in praise of the Island of Barbadoes; the latter is the well-known Ode by Dryden, commencing, "From harmony, from heavenly harmony," which was afterwards set by Handel. The names of the singers (Dr. Turner, Mr. Abell, Mr. Gosling, Mr. Marsh,

Mr. Woodson, Mr. Boucher, Mr. James Hart, Mr. Robart, Mr. Church, Mr. Bowman, Mr. Freeman, and Mr. Williams), are attached to the several solos, &c., in the latter.

Presented to the Society by Mr. Whitehorn.

1905. DRAGHI (Giovanni Baptista). Ode on St. Cecilia's day, 1687. See No. 1904.

1906. DUBOURG (Matthew). Odes and Cantatas, composed for performance at the Vice-regal Court, Dublin, on the birthdays of Kings George II. and III., Queen Caroline, Frederick, Prince of Wales, &c. In full score, mostly in the composer's handwriting. 4 vols. folio.

1907. ESTWICK (Rev. Samson). Odes for the Oxford Acts. See No. 1909.

1908. FESTING (Michael Christian). Ode on St. Cecilia's day, by Joseph Addison, commencing "Cecilia, whose exalted hymns." In full score.

Milton's Song on May morning. In full score.

Ode, commencing "For thee how I do mourn." In full score. Bound together. oblong quarto.

1909. GOODSON (Richard), sen., and the Rev. Samson ESTWICK. Latin and English Songs, or Odes, performed in the Theatre at Oxford at the Acts, composed at the latter part of the seventeenth and early part of the eighteenth centuries. In full score, partly in the handwriting of Dr. Philip Hayes. Two volumes. oblong folio.

Several of these odes refer to the Duke of Marlborough's victories and other political occurrences.

1910. GRAUN (Carl Heinrich). Cantatas for a single voice. In full score. folio.

Talestri.
Di divina Rugiada.
Tu t' involi da me.
Occhi stella lucenti.
Disperata Porcia.
Il trionfo della Gloria.
Solitudine campestre.
Questa e l'Aurora. (Per la nascita di sua Maesta la Regina Madre, anno 1743.)
Torna a me.
O fuggito et more anch' io.
Troga gia cadde incenerita.

1911. GREENE (Maurice), Mus. Doc. Addison's sacred ode, "The spacious firmament." In full score. small quarto.

1912. GREENE (Maurice), Mus. Doc. Part of the Song of Deborah and Barak, paraphrased. In full score. In the autograph of Dr. Alcock. folio.

Dr. Alcock has written on the fly-leaf the following: "N.B. This is y^e^ only copy of this Piece of Musick except one I wrote for Cha^s^ Jennens, Esq^r^." There is another copy in the British Museum; Add. MS. 5326.

1913. GREENE (Maurice), Mus. Doc. Pope's "Ode for St. Cecilia's Day." In full score. oblong folio.

This composition was produced by Greene, and performed as an exercise on the occasion of taking his degree of Doctor in Music in the University of Cambridge, in 1730. Pope, at Greene's request, made considerable alterations in the poem, and introduced a new stanza, commencing, "Amphion thus bade wild dissensions cease."

1914. GREENE (Maurice), Mus. Doc. Ode for New Year's Day, $174\frac{4}{5}$, commencing "In vain the Muse," written by Colley Cibber. In full score, in the autograph of the composer. oblong quarto.

1915. HOOK (James). A collection of Songs composed for performance at Vauxhall Gardens. In full score, in the composer's autograph. oblong quarto.

Row dow dow. (For Mrs. Martyr.) 1780.
From the field. (For Mr. Johnson. Originally written to words commencing "In the social amusement." (For Mr. Vernon.) 1780.
Lack a day, oh! (For Mrs. Wrighten.) 1786.
Ne'er believe 'em. (Do.) 1786.
The huntsman's abroad. (For Mrs. Martyr.) 1786.
At dawning day. (Do.) 1786.
Poor Jone. (For Mrs. Wrighten.) 1786.
Grand March for the South Lambeth Association.
Awake, my fair. (For Miss Barnett.) 1786.
I sigh for bonny Willy. (For Miss Leary.) 1786.
When first my shepherd. (For Mrs. Martyr.) 1786.
Rejoice, Britannia's sons. (For Mr. Incledon.) On the occasion of the attempted assassination of the king. 1786.
The sigh. (For Miss Newman.) 1787.
Dear gentle Kate. (For Mr. Incledon.) (Imperfect.) 1787.
Maria commended. (Do.) 1787.
May. (For Miss Leary.) 1787.
Sweet Robinette. (For Mr. Incledon.) 1787.
Young Damon. (For Miss Poole.) 1787.
The triumph of Venus. (For Mr. Incledon.) 1787.
Young Willy. (For Miss Poole.) 1787.
Young Jockey. (For Miss Newman.) 1787.
Fill, my friend. (For Mr. Mahon.) 1787.
If ever on this joyful day. (Do.) For the King's birth-day. 1787.
Je pense à vous. (For Mr. Incledon.) 1787.
Oh dear, I'm so pleased. (For Miss Poole.) 1787.
Why, child? (Do.) 1787.
If constant. (Do.) 1787.
The jest. (For Mr. Incledon.) 1788.
In vain, fond youth. (For Mrs. Stewart.) 1788.
'Tis the way of the sea. (For Mr. Incledon.) 1788.
Adieu, ma liberta. (Do.) 1788.
Alone by the light of the moon. (For Mr. Darley.) 1789.
My love, my pride. (For Miss Leary.) 1789.
Confin'd like a bird. (For Mrs. Martyr.) 1789.
The sable clad curtains. (For Mr. Incledon.) 1789.
The banks of the Dee. 1793.
In the land of Hibernia. (For Mr. Franklin. 1794.
Water cresses. (For Master Phelps.) 1794.
With horns and hounds. (Glee.) 1794.
Some wives are good. (Catch.) 1795.
Down the burn. (Serious glee.) 1797.

1916. JOMELLI (Nicolo). Airs, &c., from various operas. In full score. oblong quarto.

"Ah ferma sospendi." Recitative and Duetto. (Ifigenia.)
"Ombra cara." Recitative and Aria. (Do.)
"Ombra che pallida." Do. do. (Lucio Vero.)
"Su quel caro." Recitative and Cavatina. (Do.)
"Barbara a questo segno." Aria. (Vologeso.)
"Ombra cara." Scena ed Aria. (Do.)
"Su quel caro." Canzone. (Do.)
"D' un vil rimorso." Aria. (Cerere Placata.)

1917. MENDELSSOHN BARTHOLDY (Felix). The Music, composed for the Hymn "Lauda Sion," with the words of an English Cantata, written by W. Bartholomew, commencing "Praise Jehovah," adapted thereto. Full score, in the handwriting of Mr. Bartholomew, by whom it was presented to the Society. quarto.

1918. "NATURA et quatuor Elementa ad Sepulcrum Christi dolentia," a Cantata for 5 voices, 2 violins and organ. The composer's name is not given. In separate parts. small quarto.

1919. PERGOLESI (Giovanni Battista). "Io mi rido," serenata for two voices with orchestral accompaniments. In full score. Also "Cor prigioniero" and Pensa bene," cantatas for a single voice and "Chi tento," aria. All without composers' names. Bound together.

1920. PURCELL (Daniel). "A Song on the Anniversary [of the Birth] of Her Royall Highness the Princess Ann of Denmarke, [February 6th] 169$\frac{7}{8}$." In full score. quarto.

1921. PURCELL (Henry). Odes and other compositions (principally by him), in full score. 3 vols. quarto.

VOLUME I.

Queen's Birth-day Ode, 1691, commencing, "Welcome, glorious morn."
Do. 1692 (written by Sir Charles Sedley), commencing, "Love's goddess, sure, was blind."
Commemoration Song, performed at Christ Church, Dublin, 9th January, 169$\frac{3}{4}$, written by Nahum Tate.
This Ode is in celebration of the Centenary of the Foundation of Trinity College, Dublin. It is printed in Goodison's edition of Purcell. See No. 1413.
Queen's Birth-day Ode, 1690 (written by Thomas D'Urfey), commencing, "Arise, my Muse."
The Fourth Act in the "Fairy Queen" (wanting the Songs of the Four Seasons, which are printed in the second volume of the "Orpheus Britannicus."
*** The whole of the compositions in this volume are by *Henry Purcell.*

VOLUME II.

Ode for the Duke of Gloucester's Birth-day, July 24th, 1695, commencing, "Who can from joy refrain?" By *Henry Purcell.*
Music in "The Libertine" (a Tragedy by Thomas Shadwell). By *Henry Purcell.*
Solo, from the Barbadoes Song (see MS., No. 1904) "'Tis done, and see." *Jer. Clarke.*

Sixteen Motetts, from the Motecta Festorum totius Anni, by *Palestrina.* See No. 395.

Dies sanctificatus illuxit.	*O Rex Gloriæ.*
Lapidabunt Stephanum.	Loquebantur variis linguis.
Valde honorandus est.	*Benedicta sit Sancta Trinitas.*
Magnum hereditatis mysterium.	*Lauda Sion.*
Tribus miraculis ornatum.	*Fuit homo missus.*
Hodie, Beata Virgo.	*Tu es pastor.*
Ave, Maria.	*Magnus Sanctus Paulus.*
Jesus junxit.	*Surge propera.*

The words are wanting to those motetts, the names of which are printed in Italics.

"Salve Regina," Hymn for 3 voices.
"Anima mea liquefacta est," Motett, 3 voices.
"Plagæ Tuæ, Domine," Motett, 3 voices, by *Giovanni Felice Sances.*
"O Domine, guttæ Tui," Motett, 3 voices.
"O quam suave," Motett for 3 voices, by *Bassani.*
"Tu dormi, ah crudo core," Quartett.
"Allume delle stelle," Do.
"Qui diligit Mariam," Motett [here called a Madrigal], for 5 voices, by *Steffani.*
"Lontan dal suo bene," Duet, by *Carlo Grua.*
"Save me, O God," Anthem for 5 voices, by *Wm. Byrd.*
"Vobis datum est," Canon for 4 voices, per arsin et thesin, by *Constanza Porta.*
The Same, with the parts inverted.
"Where art thou, wanton," Madrigal for 3 voices, by *Thomas Morley.*
"Come, all ye tuneful Sisters" (Dr. Dolben's Wedding Song"), an Ode for 3 voices, composed by *Dr. Croft*, and performed at Finedon, Sept. 1720.

VOLUME III.

Ode on Queen Mary's Birth-day, 1693 (written by Nahum Tate), commencing, "Celebrate this festival," by *Henry Purcell.* Printed by Goodison, see No. 1413.
The Music to the first act of Charles Davenant's Tragedy of "Circe." The name of Purcell is attached to this copy, but in a different hand to that in which the music is written, and most likely in error, as no mention is made by any musical authority of Purcell's having composed music for this play; and Downes, in his "Roscius Anglicanus," speaking of "Circe," expressly states that "all the Musick was set by Mr. Banister."
The Music for the Yorkshire Feast, 1689, by *Henry Purcell.* This ode was written by Thomas D'Urfey, and is in celebration of the Revolution of 1688. Printed by Goodison; see No. 1413.
A Welcome Song, commencing, "Sound the trumpet," composed by *Henry Purcell.*
A Fragment of a composition (apparently an Ode), probably by *Purcell.* The words to the vocal portions are wanting.

Presented to the Society by John Lucius Dampier, Esq.

1922. PURCELL (Henry). Odes, &c. In full score. Transcribed by Robert Pindar, 1765. folio.

Ode for St. Cecilia's day, 1692. [Printed by the Musical Antiquarian Society. See No. 46.]
Ode for St. Cecilia's day, 1683. [Differing much from the score printed in 1684. See No. 1029.]
Queen's Birthday Ode, 1694, commencing "Come, come, ye sons of art."
The Yorkshire Feast Song (or Ode), 1690. [With variations from the

manuscript copy in No. 1921 and the copy printed by Goodison, No. 1413.]

Music in Dryden and Lee's tragedy of Œdipus. [Printed by Goodison. See No. 1413.

1923. PURCELL (Henry). "Laudate Ceciliam," Ode on St. Cecilia's day, 1683. See No. 1789.

1924. SONGS, &c. (A collection of), mostly without composers' names (the voice parts only). small folio.

Take not a woman's anger ill (Rival Sisters). *H. Purcell.* Printed.
Oh, how pleasant.
How deeply passion wounds.
When Strephon found.
Spare, mighty love.
No scornful beauty.
When busy fame.
Ah, me! hot love (Words only).
Come let the State stay (do).
Some thirty or forty.
Oh, the bonny Christ Church bells.
Tom Folly's nose.
Here's that will challenge.
Twa bonny lads.
See that silent, blushing creature.
Too long, female charms (Words only).
On the bank of a river (do.)
A thousand several ways.
He's a phlegmatic lover (Words only).
When, Celia, must my old day set? (do.)
Whilst I live I must love.
Ah! Jenny, before your eyes.
My mother, she told me.
In Phillis all vile jilts are met.
Celia, forgive me.
Tell me, Thirsis (Dialogue).
Joy to great Cæsar.
Tell me, Jenny.
In the shades upon the grass.
O mort! venez finir.
La beauté la plus sévère.
La bouteille et Silvie.
Qu'ils sont doux boutille jolie.
Pour quoy n'a vou.
Mon malheur est extrême.
Laison la l'amour.
Would you be a man in fashion.
You happy youths.
Why so serious (*H. P.*)
By shady woods.
Where could coy Aminta run?
Fly from Olinda.
Have you seen battledore play?
Ed's heartly wou'ds (Words only).
Silvia the fair.
Ah! faithless Silvia.
We all to conquering beauty bow.
Why should we that now are free (Words only).
Would you know how we meet.
With thee for ever (*Mr. King*).
Oh, mother, Roger, with his kisses.
A lad o' the town.
All men must own.
'Twas not your beauty (Words only).
Only tell her (*R. King*).
Damon, if you will believe me (Words only).
Take not the first refusal ill (*Mr. Lamb*).

Prefixed to the collection is a sheet containing "The old Measures of the Inner Temple, London, as they were first begun and taught by Robert Holeman, a Dancing Master, before 1640, and continued ever since in the Inner Temple Hall."

1925. SONGS, &c. (A collection of). In full score. oblong quarto.

Caro sposo (Air) *Domenico Alberti.*
Vuoi saper (do.) . . *Hasse.*
Se'm ami O caro (do.) *Handel.*
Se il ciel (do.) . . *Bertoni.*
Questo core (do.) . *Galuppi.*
Vicino ad antro (Air.) *Ciampi.*
Care luci (do.) . . *Galuppi.*
Non so frenare (Duet) *Cocchi.*
Sappi, che al nascer mio (do.) . . . *do.*

Bound up with a printed copy of Vincenzo Ciampi's Sei Arie con Recitativi.

1926. STEFFANI (Agostino). Duets for two sopranos, soprano and alto, soprano and tenor, soprano and bass, alto and tenor, and alto and barytone. 3 vols. folio.

VOLUME I.

Gelosia, che vuoi da me.
Quando mai verra.
Questo fior.
Che volete.
Occhi, perchè piangete.
Placidissime catene.
No, no, non voglio.
In amor chi vuol godere.
Non te lo dissi.
Luci bella non tanta frette.
La fortuna sù la ruota.
Labri belli.
Pria ch' io faccia.
Quanto care.
Ribellatavi.
Su ferisci.
E perche non m' uccidete.
E cosi mi compatite.
Vo dicendo al mio pensiero.
Libertà, libertà.
Turbini tempestosi.
Voi vene pentirete.
Siete il piu bizarro.
Gelosia (different from the above).
Mi voglio far intendere.
E spento l' ardore.
Nel tempo ch' amai.
Fulminate, saettate.
Piu non amo.
Parlo e rido.
Tienmi il cor.
Cruda Lilla.
Il mio seno.
Io voglio provar.
No mai no 'l diro.
Inquieto mio cor.

VOLUME II.

Ho scherzato.
M' ai da piangere.
Saldi marmi.
Tengo per infallibile.
Cangia pensier.
Ah che ho sempre detto.
Non vene state.
Sia male detto amor.
Lungi dall' idol mio.
Troppo cruda.
Rio destin.
Già tu parti.
Ravvediti, mio core.
Vorrei dire.
Occhi belli.
Begl' occhi.
Aure, voi che volate.
Forma un mare.
Quando un eroe.
Crudo amor.
Sol negl' occhi.
Che sarà di quel pensiero.
Porto l' alma.
Non sò chi mi piago.
Torno a dar vita.
Languè gemi.
Dolce è per voi soffrire.
Navicella che ten vai.
Dir che giovi.
Libertà, libertà (different from the above).
Dimmi Cupido.
Questa è l' ultima.
Mia speranza.
Oh che voi direste.
Lilla mia.
M' ingannasti fanciullo.
Corri all' armi.
Fuggi da questo seno.

VOLUME III.

Senti Filli spietata.
D' un Faggio a l' ombra.
S' intimi guerra.
Stille degl' occhi.
Lontan del suo bene.
O felice l' onda del fonte.
Fortunata chi prova.
Io mi parto.
Io mi rido.
Tu m' aspettasti.
Quando ti stringo.
Dolce labbro.
Soavissime catene.
In si misero stato.
Dite la verità.
Vuol il ciel.

Presented to the Society by the Rev. F. J. Stainforth.

1927. STEFFANI (Agostino). Two cantatas, viz. "All' or ch' in-

grembo," for alto solo, with instrumental accompaniments, and "Inquieto mio Cor," for soprano and alto. In full score. small folio.

1928. TAYLOR (Edward), Gresham Professor of Music. Ode for the opening of Gresham College [2nd November, 1843.] In score, in the autograph of the composer. oblong folio.
Presented to the Society by the Rev. J. E. Cox, D.D.

MISCELLANEOUS MUSIC.

1929.

AIRS, in vocal score, and Harpsichord Lessons. quarto.

Seven Lessons for the Harpsichord . . *Dr. Greene.*
Nine ditto ditto . . *Domenico Scarlatti.*

Airs, &c.

"My vengeance awakes me." (Athalia) *Handel.*
"All danger disdaining." (Deborah) . *do.*
"I must with speed." (Semele) . . . . *do.*
"Turn, hopeless lover." (Do.) . . . . *do.*
"The world, when day's career." (Hercules) . *do.*
"See, the conquering hero comes." (Joshua) . *do.*
(First and second movements only).
"Come, blooming boy." (Choice of Hercules) . *do.*
"There the brisk sparkling nectar." (Do.) . . *do.*
"This manly youth's." (Do.) . . . *do.*
"No, to thyself." (Belshazzar) . . . . *do.*
"Faithful cares." (Athalia). . . . . *do.*
"Where congeal'd." (Hercules) . . . . *do.*
"The bashful lovers."
"Balmy sweetness." (Solomon) . . . . *Dr. Boyce.*
"Arise, my fair." (Do.) . . . . *do.*

1930. ARNOLD (Samuel), Mus. Doc. Glees and other compositions by, chiefly in his autograph. In score. oblong quarto.

"In summer's cool shade." Glee. 4 voc. 11 August, 1775.
"Hail, artless simplicity." Duet.
"The shepherd neglected." Glee. 3 voc.
"Brisk wine." Two part song. 15 January, 1783.
"May thy brimmed waves." Air.
The desponding lover. Duo.
"Crabbed age and youth." Glee. 3 voc. 27 October, 1795.
To a nightingale. Glee. 3 voc.
On Innocence. Glee. 4 voc.
We fays and fairies. Glee. 4 voc.
Separation. Glee. 3 voc. December, 1795.
"Contentment, ever rich." Glee. 3 voc. With instruments.
"The beggar's petition." Glee. 4 voc.
"It is friendship." Trio.
"Poor Adelaide." Duo.
"Oh, why do you shiver." Glee. 3 voc.
Bacchus and Apollo. Glee. 3 voc.
Duncan's warning. Glee. 4 voc. 21 May, 1801.
"Sweet Echo." Glee. 6 voc. 17 February, 1802.

1931. BALFE (Michael William). "Hark! 'tis the hunter's jovial horn," hunting glee for four voices, the words by Edward Fitzball. In score. In the composer's autograph.

folio. 1850.

Presented to the Society by Mr. A. Durlacher.

1932. CANONS, Rounds, Catches, and short Glees; mostly without composers' names. 3 vols. oblong small octavo.

1933. COOKE (Benjamin), Mus. Doc. A collection of Music, formerly belonging to him, chiefly in his handwriting, and consisting principally of his own compositions (many of the copies being the originals, and several pieces being unpublished). The whole (with the exception of some compositions in separate parts) bound in 19 volumes, distinguished by letters. The contents of each volume are as follows, viz.:—

VOLUME A.

Ode to Handel, on the Anniversary of his Commemoration, 1785. "Sweet Harmonist," for two choirs .	*Dr. Cooke.*
Two Psalm Tunes, composed for the Earl of Aylesford, 1787	*do.*
The Music in John Home's tragedy of 'Agis,' composed by . . . . . Full score, in the composer's handwriting.	*Dr. Boyce.*
"Let us eat, let us drink," Round for 4 voices. 1786. [See also Vols. E & I]	*Dr. Cooke.*
"By Mason's art," Glee for 3 voices. 1786 . .	*do.*
"Let Rubinelli charm the ear," Two-part Song. 1792	*do.*
"The Mouse's Petition," Glee for 4 voices. 1790 .	*do.*
"Thyrsis, when he left me," Duett. 1790. [See also Vol. E]	*do.*
"O Father of Mankind," Glee for 5 voices. 1789 .	*do.*
"Hear me, O Lord," Hymn for 4 voices, the words adapted by Dr. Cooke to the music of . . .	*T. Norris.*
"My God, my God," a Psalm, adapted to the music of the Glee for 4 voices, "How sleep the brave," by	*Dr. Cooke.*
"Thou, Lord, my safety," a Psalm, adapted to the music of the Glee for 4 voices, "More with the love," by	*do.*
Four Melodies, in several of the Ancient Greek modes, for 4 voices, with instrumental accompaniments . Full score, in the composer's handwriting.	*John Travers.*
"How sweet with my Chloe to rove," Glee for 3 voices, and "Twine, cluster'd Ivy," an Elegy for 3 voices, In the composer's handwriting.	*Thomas Ebdon.*
"Each year, each hour," Song; and "What heavenly rapture," Duett	*Dr. Nares.*
"Sweet Tenant of the Tomb," an Ode written for Dr. Delap's tragedy called "The Captives." 1786. [See also Vol. E]	*Dr. Cooke.*
Organ part to Anthem, "I heard a great voice" . .	*do.*
"Will you buy any tape?" Round for 4 voices. [See also Vols. E and G]	*do.*
Double Chant, in E major. 1768	*do.*

VOLUME A*a*.

Milton's Morning Hymn of Adam and Eve, composed by	*J. E. Galliard.*
as altered and enlarged by	*Dr. Cooke.*
A printed copy of the original composition is interleaved. [See also Vol. D*c*.]	
"The Lord said unto the woman," Anthem for the Lying-in Charity, 1770. Incomplete . . .	*do.*
"Sumer is i cumen in," Round. Facsimile of Harleian MS.	
Examples of different modes of resolving certain chords, from Antoniotto.	
"Sumer is i cumen in," Round, reduced into score.	
"Ah, beshrew me, by me fae," Three-part Song (imperfect)	*W. Cornish.*
[See also Vols. D*b* and I]	
"Thus musing in my mind," Three-part Song . .	*W. Newark.*
"Ah, blessed Jesu," Three part Song.	
"Up the hill or cross the lawn." Glee for 4 voices, with instrumental accompaniments. 1767. [See also Vols. A*b*, B and C]	*Dr. Cooke.*
Sanctus (in English) for 6 voices. 1768 . . .	*do.*
Sanctus (in Latin) for 3 voices. 1753 . . .	*do.*
Two Double Chants, in B flat and E	*do.*

VOLUME A*b*.

"Prepare, prepare," Recitative and Canon. 1752 .	*Dr. Cooke.*
The words, an acrostic on Dr. Pepusch's name, by Richard Leveridge.	
"Patron of Music," another acrostic on Pepusch by Leveridge. The words only.	
"O Lord, I will praise Thee," Verse Anthem with instruments. 1752. [See also Vol. I] . .	*Dr. Cooke.*
"I will magnify Thee, O God," Verse Anthem with instruments. 1749	*do.*
"Let all the just," do. for the Founder's day, at the Charter House. 1748	*do.*
"How good and pleasant," do. do. 1749 .	*do.*
"Let us eat, let us drink," Round for 4 voices, 1787, revised. 1789. [See also Vols. A, E and I] .	*do.*
"Out of the deep," Motett, 5 voices. 1750 . .	*do.*
"Up the hill or cross the lawn," Glee for 4 voices. 1767. [See also Vols. A*a*, B and C] . . .	*do.*
"O Venus, Regina," Glee for 5 voices. 1769. [See also Vol. C]	*do.*
"Interred here" (Tallis's Epitaph), Glee for 4 voices. 1767. [See also Vol. C]	*do.*
"Here lies John Trot," Catch, 3 voices. 1770. [See also Vol. C]	*do.*
"Round, round with the glass, boys," Glee, 3 voices. 1770. [See also Vol. C]	*do.*
"I am unable," Catch, 4 voices. 1769 . . .	*do.*
"If the prize you mean to get," Glee, 4 voices. 1769	*do.*
"Who best can serve," Catch, 3 voices. 1768 . .	*do.*
"Underneath lodges," Round for 3 voices. 1770. [See also Vol. B]	*do.*
Airs for two clarinets and two horns. 1765 and 1766	*do.*
Concerto (or Sonata) for stringed instruments in E flat. 1764. [See also Vols. D*a* and H]	*do.*
"Touch'd to the soul," Catch, 3 voices. 1789. [See also Vol. D*b*]	*do.*

Concerto for the organ. 1749 . . . . . *Dr. Cooke.*
Lesson for the Harpsichord. 1750. (The last four movements.) . . . . . *do.*

VOLUME B.

A Set of Voluntaries for the Organ or Harpsichord . *Dr. Cooke.*
Fugue in B flat major . . . . . *do.*
Do. in A major . . . . . *do.*
Canon, for two performers on the Organ . . . *do.*
Slow Organ Piece, in D minor . . . . . *do.*
Slow Organ Piece, in C major, "When the ear heard her," arranged by . . . . . *do.*
"How sleep the brave." Elegy for 4 voices. 1770 . *do.*
"Beneath a weight of hapless love," Glee for 5 voices. 1771 . . . . . *do.*
"Deh! dove senza me?" Glee for 4 voices. 1774 . *do.*
"If 'tis joy to wound a lover," Glee for 3 voices. 1771 *do.*
"Hark! it's somebody," Catch for 3 voices. 1793 . *do.*
"In the merry month of May," Glee for 4 voices . *do.*
Two Double Chants, in B flat and E . . . *do.*
"Round, round with the glass," Glee for 3 voices. 1770 *do.*
"Where'er thy navy," Glee for 3 voices. 1774 . *do.*
"How many skeins of silk," Catch for 3 voices. 1774 *do.*
"To the member elect," do. 1774 *do.*
"Lovely fair one," Song. 1773 . . . . *do.*
"In paper case," Glee for 4 voices. 1773. [See also Vol. D] . . . . . *do.*
"Since our liquor is good," Glee for 4 voices. 1775 . *do.*
"Up the hill, or cross the lawn," Glee for 4 voices. [See also Vol. C] . . . . . *do.*
"Underneath lodges," Round for 3 voices. 1770 . *do.*
"Quid pejus cura est?" Round for 4 voices. 1771 . *do.*
"Plurimus in cœlis," do. 1771 . *do.*
"Hot spice gingerbread," Catch for 3 voices. 1767 . *do.*
"Amen," Canon, by augmentation, for 3 voices. 1774 *do.*
March, in D major, arranged for keyed instruments . *do.*
Eight Chants by various authors.
An Introduction to one of Scarlatti's Fugues . . *Dr. Cooke.*
An Air to connect several other pieces of Scarlatti's . *do.*
March, for wind instruments, composed in 1776 for Capt. Baudin . . . . . *do.*
Five Chants by Dr. Cooke, and one by Mr. Phocion Henley.
March, for the Nottinghamshire Regiment of Militia, for wind instruments, composed 1779 . . . *Dr. Cooke.*
Six Chants, by various Authors.
"Wealth, sire of Flattery," Glee for 4 voices . . *Dr. Cooke.*
"Long live the King," Glee for 3 voices . . . *do.*
"The Old Dog," Catch for 3 voices . . . . *do.*
Resolutions of Ancient Canons, by Clemens non Papa, Dr. John Bull, &c.; the originals being in various forms, as circles, triangles, &c. . . . . *do.*
Modulations from Antoniotto, explaining various resolutions of the same harmony.
"Thy rebuke," from the "Messiah" of Handel, transposed by changing the gender of its harmony.
Air in D minor from Handel's Lessons, corrected.
Additions to the ad libitum passages of Handel's first Organ Concerto.
Eviton's "Le Compère Blaise," Air, à deux voix, par . *Wm. Defesch.*

The Slow Movement of the 4th Organ Concerto . *Handel.*
"Hail, Light," Air, supposed to be by . . . *Dr. Arne.*
"My song shall be alway," Anthem, with instrumental accompaniments . . . . . *Purcell.*
"O praise the Lord," Anthem, composed for the Chapel of the Duke of Chandos . . . . . *Dr. Pepusch.*
"A teneri affetti," Duet in "Otho". . . . *Handel.*
Overture to the Anthem, "I heard a great voice" . *Dr. Cooke.*
"O all ye nations," adapted to the music of the Eleventh Madrigal of . . . . . *Carlo Clari.*
"O place me where the burning noon," Air. 1790 . *Dr. Cooke.*
"Heyday, jolly Rutterkin," Three part Song . . *W. Cornish, Jun.*
"From stormy windes," Three part Song . . . *Edmund Turges.*
Organ part to the following Services:—Kelway in B minor, Evening Service, Kelway in F, Evening Service, Dr. Child in D, in G minor.
Reversing the Volume, are Organ parts to the following Anthems.—"Bow thine ear" (*Byrd*); "O Lord God of Hosts" (*Goldwin*); "Out of the deep" (*Aldrich*); "O God, wherefore art Thou absent" (*Blow*); "We have heard with our ears" (*Aldrich*); and "By the waters of Babylon" (*Boyce*).

VOLUME C.

Concerto for stringed instruments, in A. 1766. . *Dr. Cooke.*
Concerto in G. 1769 . . . . . *do.*
"Lover, thou must be presuming," Glee for 3 voices. 1767 . . . . . *do.*
March (in F), for wind instruments, composed in 1766, at the request of Capt. Baudin, of the 58th Regiment . . . . . *do.*
"The Longitude," Glee for 3 voices. 1767 . . *do.*
"Interred here" (Tallis's Epitaph), Glee for 4 voices. 1767. (See also Vol. *Ab.*) . . . . . *do.*
"O Venus, Regina," Glee for 5 voices. 1769 . . *do.*
"While venison we eat," Glee for 3 voices, composed for the Chapel Feast, August 5, 1767. . . *do.*
"Here again are we met," Glee for 3 voices, composed for the Chapel Feast, August 3, 1769 . . *do.*
"Up the hill, or cross the lawn," Glee for 4 voices. (See also Vol. B) . . . . . *do.*
"Who best can drink?" Catch for 3 voices. 1768. *do.*
"Here lies John Trot," . do. 1770. *do.*
"Hot spice gingerbread," do. 1767. *do.*
"Strange, that this difference," Round for 6 voices. 1768 . . . . . *do.*
"The Cock Match," Catch for four voices. 1768 . *do.*
"Blessed is he," Round for 3 Voices. 1771 . . *B. Cooke, Jun.*

VOLUME D.

"O Lord, the Maker of all things," Full Anthem *King Henry VIII.*
"Blessed be the Lord my strength," Verse Anthem . *Henry Hall.*
"Lord, how are they increased," Solo Anthem . . *Dr. Greene.*
"The king shall rejoice," Verse Anthem . . . *do.*
"I will magnify Thee, O God," (do.) . . . *do.*
"Give the king thy judgments," (do.) . . . *Dr. Boyce.*
"Sing praises unto the Lord," (do.) . . . . *do.*
"When I am in heaviness," Solo Anthem.
"My God, my God, look upon me," Full Anthem . *Reynolds.*

"Wherewithal shall a young man," Verse Anthem . *Dr. Cooke.*
"Revised for printing, September 8, 1793."
[See also Vols. H and M]
"Praised be the Lord daily," Verse Anthem (May 1, 1793) . . . . . *do.*
The Same.—A rough sketch.
"Glory be to the Father," Canon for 8 voices (printed) *M. Overend.*
"O God of my righteousness," Verse Anthem (wanting the chorus) . . . . . *Dr. Greene.*
"Acquaint thyself with God," Solo Anthem (wanting the chorus) . . . . . *do.*
"Miserere," for 5 voices . . . . . *David Perez.*
"O Margarita Penitens," Motett . . . . *do.*
"He's risen, Christ is risen," Easter Hymn . . *Dr. Cooke.*
Nine Psalms, for two trebles and a bass . . . *do.*
Five Psalm Tunes, for the Earl of Aylesford . . *do.*
Eight Psalms, for 3 and 4 voices . . . . *do.*
"When Beauty's soul-attracting charms," Ode for 2 choirs. 1787 . . . . . *do.*
"I have been young," Glee for 3 voices and chorus. [See also Vol. I] . . . . . *do.*
"To you fair ladies now in town," Glee for 3 choirs. 1783 . . . . . *do.*
"Why busy boys," Glee for 5 voices . . . . *do.*
"Tell me, lovely shepherd," Glee for 2 choirs. 1788 *do.*
"Why flies Belinda," Glee for 5 voices. 1801 . . *Henry Cooke.*
"Since first I saw your face," Four-part Song. 1607 *Thomas Ford.*
"If the man who turnips cries," Catch for 3 voices. 1793 . . . . . *Dr. Cooke.*
"Genius of England," Air . . . . . *Henry Purcell.*
Altered and enlarged, with choruses and additional accompaniments by Dr. Cooke.
"Ye nymphs and sylvan gods," Air . . . . *John Eccles.*
"O be joyful in the Lord," Canon.
"Hear me, Love," Song (in full score) . . . *Dr. Arnold.*
"Se pria morir," Duett.
Spenser's Amoretti . . . . . *Dr. Greene.*
"Ye tuneful and harmonious choir," Ode for St. Ceçilia's Day . . . . . *Vaughan Richardson.*
[A different copy printed in his Collection of New Songs. 1701. See No. 1341.]
"One summer eve," Air. 1783 . . . . *Dr. Cooke.*
"O hither come," do. do. . . . . *do.*
"Lusinghe piu care," do. (Alexander) . . . *Handel.*
"Quando un eroe," Duett . . . . . *Steffani.*
"Too happy when Edward was kind," Air (Marian) . *Shield.*
"In paper case," Glee for 3 voices. [See also Vol. B] *Dr. Cooke.*
"Up the hill, or cross the lawn," Duett . . . *do.*
"Mr. Speaker, tho' tis late," Catch for 3 voices. . *Baildon.*
"One a penny, two a penny," do. . . *Dr. Cooke.*
Variations on "God save the king" . . . . *Bach.*

VOLUME D*a*.

"When to the Muses' haunted hill," Ode for 4 voices. 1780. [See also Vol. D*b*] . . . . . *Dr. Cooke.*
"Nymph, over thee," Glee for 4 voices. 1779. [See also Vol. D*b*] . . . . . *do.*
"Hail, Music," Ode for 4 voices. 1778. [See also Vol. G] . . . . . *do.*
"O come, ye fair," Ode for 4 voices. 1777 . . *do.*

"But thou, O Hope," Air from Collins' Ode on the Passions. [See also Vol. H]	*Dr. Cooke.*
The Syren's Song to Ulysses, from Pope's translation of Homer, for two choirs. [See also Vols. D*e*, E and F]	*do.*
"Fill it up," Catch for 3 voices. [See also Vol. D*e*]	*do.*
"O gentle sleep," Glee, 4 voices	*do.*
"Awake, my love," Glee, 3 voices	*do.*
"Plurimus in cœlis," Catch, 3 voices. [See also Vols. B, D*b* and D*c*]	*do.*
"Blessed is he," Round, 3 voices. [See also Vols. C, D*b* and D*c*]	*B. Cooke, jun.*
"Quid pejus cura est?" Round, 3 voices. [See also Vols. C, D*b* and D*c*]	*Dr. Cooke.*
"No stormy winter," Glee, 3 voices. [See also Vol. D*e*]	*do.*
"In paper case," Glee, 4 voices. [See also Vols. B and D]	*do.*
"Prithee, fill me the glass," Glee, 4 voices. 1778	*do.*
"In vain from Semira," Air. 1777. [See also Vol. I]	*do.*
Fugue in the Overture to Collins' Ode on the Passions, arranged for the Organ	*do.*
Fugue for the Organ, introduced into Handel's "Il Pensieroso." 1778	*do.*
"Genius of England," Chorus. 1776	*do.*
"Vouchsafe, O Lord," Solo and Chorus. [See also Vol. D*b*]	*do.*
"Hark, hark the lark," Glee, 4 voices. [See also Vol. D*b*]	*do.*
"Come, thou monarch," Glee, 3 voices. [See also Vol. D*b*]	*do.*
"UT RE levet," Rota, 4 voices. 1780. [See also Vols. G and H]	*do.*
"Miserere mei," Round, 4 voices. 1784	*do.*
"Glory be to God," Canon, 3 voices. 1787	*do.*
"Turn, Amaryllis," Glee for 4 voices	*T. Brewer.*
The alto part added, 1777, by	*Dr. Cooke.*
"For me, my fair," Air. 1775	*do.*
"Now the bright morning star," Glee, 4 voices. 1774	*do.*
"She soft and meek," Catch, 3 voices. 1775. [See also Vol. H]	*do.*
"Attend, ye vocal swains," Glee, 4 voices. 1775	*do.*
"To Elliott's health," Glee, 3 voices. 1787	*do.*
"Blest pair of Syrens," Glee, 4 voices. 1774	*do.*
"Welcome, friends of harmony," Glee, 4 voices. 1775	*do.*
"Let us celebrate cheerfully," Glee, 4 voices. 1774	*do.*
"While venison we eat," Glee, 3 voices. [See also Vol. C]	*do.*
"More with the love," Glee, 4 voices. [See also Vol. D*b*]	*do.*
"Come, thou rosy dimpled boy," Glee, 3 voices. [See also Vol. D*e*]	*do.*
"Britannia leaning," Epitaph on General Wolfe, Round, 5 voices. [See also Vol. D*c*]	
"After long toils," Glee, 3 voices	*Rev. B. Mence.*
"Life's little flower," do.	*do.*
"I was promised on a time," Catch, 3 voices. 1774. [See also Vol. H]	*Dr. Cooke.*
Concerto (for an Orchestra) in E flat. 1764. [See also Vols. A*b* and H]	*do.*
The Litany	*Thomas Wanless.*
Eighteen Chants by various authors.	

VOLUME D*b*.

"'Tis Beauty calls," Ode for 4 voices. 1776	*Dr. Cooke.*
"Deh, dove; senza me," Glee for 4 voices. 1774. [See also Vol. B]	*do.*
"The busy din of day," Glee for 3 voices. 1776. [See also Vol. H]	*do.*
"When to the Muses' haunted hill," Ode for 4 voices. 1780. [See also Vol. D*a*]	*do.*
"Touch'd to the soul," Catch, 3 voices. 1789. [See also Vol. A*b*]	*do.*
"Albion, thy sea-encircled isle," Glee, 4 voices. 1778	*do.*
"Daughter of Jove," Glee for 4 voices. [See also Vols. E and H]	*do.*
"Hallelujah, hæc dies," Motett, 4 voices.	
"Curst as the Evil One," Catch, 4 voices. 1775	*Dr. Cooke.*
"Vouchsafe, O Lord," Solo and Chorus. 1772. [See also Vols. D*a* and D*c*]	*do.*
Overture to the Christmas Ode	*do.*
Organ Fugue in E flat (unfinished)	*do.*
"Farewell, thou mighty Prince of Bass," Air	*J. Webber.*
With accompaniments by	*Dr. Cooke.*
Lesson for Organ, or Harpsichord with Pedals	*J. S. Bach.*
"Here India Bonds," Catch, 4 voices. 1776	*Dr. Cooke.*
"This night's the day," Catch, 4 voices. 1776	*do.*
"My neighbour has lost," do. 1775	*do.*
Symphony to the Anthem, "Behold, how good and joyful." 1775. [See also Vol. H]	*do.*
"War begets poverty," Round, 5 voices	*do.*
"Quam pulchra es," Motett, 3 voices	*do.*
Musical Extracts from Thomas Morley's Introduction to Practical Music.	
Three Single Chants	*Dr. Cooke.*
Gavotte	*do.*
Six Single Chants	*do.*
"Arise, my heart," Hymn for 2 voices	*do.*
"Nymph, over thee," Glee for 4 voices. [See also Vol. D*a*]	*do.*
"May each married lady," Catch, 4 voices. 1771. [See also Vols. D*c* and D*e*]	*B. Cooke, jun.*
"Blessed is he," Round, 3 voices. 1771. [See also Vols. C, D*a* and D*e*]	*do.*
"Plurimus in cœlis," Catch, 3 voices. [See also Vols. B, D*a* and D*e*]	*Dr. Cooke.*
"Quid pejus cura est?" Round, 3 voyces. [See also Vols. B, D*a* and D*e*]	*do.*
"Stern Winter now renews," Cantata for the Islington Concert	*do.*
"In peace 'mongst ourselves," Trio for do. 1764	*do.*
Five Psalm Tunes. 1765	*do.*
"O praise the Lord," Psalm, 4 voices. [Printed in Travers' Psalms]	*do.*
Solo for the Violin	*Galliard.*
"As the hart panteth," Solo Anthem. [See also Vol. D*d*]	*Dr. Cooke.*
"Let your light shine," do. [See also Vol. H]	*do.*
"Here lies the body," Catch, 3 voices	*do.*
"Hark, hark the lark," Glee, 4 voices. 1776. [See also Vol. D*a*]	*do.*
"Come, thou monarch," Glee, 3 voices. 1776. [See also Vol. D*a*]	*do.*

"Tho' mean thy birth," Glee, 3 voices. [See also Vol. D*e*]	*Dr. Cooke.*
Organ part to the Te Deum, Jubilate, Magnificat, and Nunc dimittis in G. [See score in Vol. H]	*do.*
"Ah, bestrew you, by my fay," Three-part Song. [See also Vols. A*a* and I]	*W. Cornish, jun.*
"Who shall have my fair lady," do. [See also Vol. I]	*do.*
"Hey day, jolly Ruttekin," do. [See also Vol. B]	*do.*
"Dare you haunt our hallow'd green." Four-part Song	*Ravenscroft.*
"Round, around," do. [See also Vol. H]	*do.*
A Greek Calendar to find Easter.	
"Margaret meke," Three-part Song.	

VOLUME D*c*.

Milton's Morning Hymn of Adam and Eve	*Galliard.*
With alterations and additions by [See also Vol. A*a*].	*Dr. Cooke.*
Collins' Ode on the Passions	*do.*
"Quid pejus cura est?" Round, 4 voices. [See also Vols. B, D*a* and D*b*]	*do.*
"Blessed is he," Round, 3 voices. [See also Vols. C, D*a* and D*b*]	*B. Cooke, jun.*
"Plurimus in cœlis," Catch, 4 voices. [See also Vols. B, D*a* and D*b*]	*Dr. Cooke.*
"May each married lady," Catch, 4 voices. [See also Vols. D*b* and D*e*]	*B. Cooke, jun.*
"Britannia, leaning," Round, 5 voices. 1773. [See also Vols. D*a* and D*e*]	*Dr. Cooke.*
"In the merry month of May," Glee, 4 voices. 1772. [See also Vols. B and D*e*]	*do.*
"Of his right eye," Catch, 5 voices. [See also Vol. D*e*]	*do.*
"To Father, Son, and Holy Ghost," Canon, 4 voices. [See also Vol. D*e*]	*do.*
Organ Voluntary (in G minor). 1773	*do.*
"Vouchsafe, O Lord," Solo and Chorus. [See also Vols. D*a* D*b* and D*e*]	*do.*
"Ye powers who taught," Air. 1773. [See also Vol. D*e*]	*do.*

VOLUME D*d*.

Harpsichord Piece	*Dr. Cooke.*
"I heard a great voice," Anthem, with instruments. 1764; revised, 1771	*do.*
March (in F) for wind instruments, for the 58th Regiment. [See also Vol. C]	*do.*
"Not unto us," Canon, 4 voices	*do.*
Chorusses added to Pergolesi's Stabat Mater. 1759	*do.*
"O praise God in His holiness," Verse Anthem. 1762	*do.*
"As the hart panteth," Solo Anthem. 1764. [See also Vol. D*b*]	*do.*
"Call to remembrance," Anthem, with instruments. 1764	*do.*
"O sacred friendship," Glee, 4 voices. 1771	*do.*
"The feelings of a lovesick heart," Ballad. 1771	*do.*
"Strange that this difference," Round, 6 voices. [See also Vol. C]	*do.*
"Like as the hart," Anthem, 5 voices. 1749	*do.*
Concerto for the Organ (in D). 1749	*do.*
"Blest the objects of your cares," Glee, 4 voices. 1770	*do.*
"Bim, bome, bell," Canon, 4 voices. 1771	*do.*

VOLUME D*e*.

"Behold, how good and joyful," Anthem, with instruments, for the Installation of the Bishop of Osnaburgh as Knight of the Bath. 1772. [See the orchestral Symphony in Vols. D*b* and H] . .	*Dr. Cooke.*
"Vouchsafe, O Lord," Solo and Chorus. [See also Vols. D*a*, D*b* and D*c*]	*do.*
"No stormy winter enters there," Glee, 3 voices. 1772. [See also Vol. D*a*]	*do.*
"More with the love," Glee, 4 voices. 1773. [See also Vol. D*a*]	*do.*
"Hail, all hail! Britannia," Glee, 3 voices. 1773 .	*do.*
"Fill it up," Catch, 3 voices. [See also Vol. D*a*] .	*do.*
"Come, come away," Catch, 4 voices. 1773 . .	*do.*
"Gaily I liv'd," Glee, 4 voices. 1773 . . .	*do.*
"Come, thou rosy dimpled boy," Glee, 3 voices. 1773. [See also Vol. D*a*]	*do.*
"Tho' mean thy birth," Glee, 3 voices. 1772. [See also Vol. D*b*]	*do.*
"O gentle sleep," Glee, 4 voices. 1773 . . .	*do.*
"Awake, my love," Glee, 3 voices. 1773 . .	*do.*
"Ah! fleeting spirit," Glee, 3 voices. 1773 . .	*do.*
"The Syren's Song to Ulysses." For voices only. [See also Vols. D*a*, E and F]	*do.*
"Ye powers who taught," Air. 1773. See also Vol. D*c*]	*do.*
"Banish love," Song. 1773	*do.*
"Lovely fair one," Song. 1773	*do.*
"Fain would I," Glee, 3 voices. 1774 . . .	*do.*
"In the merry month of May," Glee, 4 voices. [See also Vols. B and D*c*]	*do.*
"Why, busy boys," Glee, 5 voices. 1772. [See also Vol. D]	*do.*
"Fair Susan," Glee, 4 voices. 1772 . . .	*do.*
"Britannia leaning," Round, 5 voices. [See also Vols. D*a* and D*c*]	*do.*
"To Father, Son, and Holy Ghost," Canon. 1773. [See also Vol. D*c*]	*do.*
The same in score	*do.*
"Of his right eye," Catch, 5 voices. 1772. [See also Vol. D*c*]	*do.*
"So sleep the brave," 4 voices, with instruments. 1774	*do.*
Fugue in B flat. 1774	*do.*
"When all Thy mercies," Air and Chorus. [See also Vol. H]	*do.*
Fugue in C. 1773	*do.*
Voluntary in G minor	*do.*
Do. in D major	*do.*
"Quid pejus cura est?" Canon, 4 voices. [See also Vols. B, D*a*, and D*b*]	*do.*
"Blessed is he," Round, 3 voices. [See also Vols. C, D*a* and D*b*]	*B. Cooke, jun.*
"Plurimus in cœlis, do. 4 voices. [See also Vols. B, D*a* and D*b*]	*Dr. Cooke.*
"May each married lady," do. 3 voices. [See also Vols. D*c* and D*b*]	*B. Cooke, jun.*
"Hush to peace," Glee, 3 voices	*Dr. Arne.*
Exercises in composition.	

VOLUME E.

Ode on the Genius of Chatterton, commencing "'Tis done, the mighty stripling." 1786 . . .	*Dr. Cooke.*

"Thyrsis, when he left me," Duett. 1789. [See also Vol. A] . . . . . *Dr. Cooke.*
"May God His fav'ring ear," Psalm for two choirs. 1789. [See also Vol. I] . . . . . *do.*
"To Thee, great God," ditto, 3 voices. 1792 . . *do.*
"Daughter of Jove," Glee for 4 voices. [See also Vols. D*b* and H]. . . . . *do.*
"Let us eat, let us drink," Round for 4 voices. 1786. [See also Vols. A, A*b*, and I] . . . . . *do.*
"To fair Fidele's grassy tomb," Elegy for 4 voices. 1784. [See also Vol. I] . . . . . *do.*
"Will you buy any tape?" Catch for 4 voices. [See also Vols. A and G] . . . . . *do.*
"Lawn as white as driven snow," Glee for 3 voices. [See also Vol. G] . . . . . *do.*
The Syren's Song to Ulysses; from Pope's translation of Homer; for two choirs. [See also Vols. D*a*, D*e* and F] . . . . . *do.*
"Long may live my lovely Hetty," Glee for 4 voices. 1792 . . . . . *do.*
"I prithee, sweet," Glee for 3 voices . . . *do.*
"O Father of Mankind," Glee for 5 voices. 1789 . *do.*
"Stay, lovely Laura," Glee for 3 voices. 1791. [See also Vol. I] . . . . . *do.*
"Halcyon days," Glee for 4 voices . . . . *do.*
"Forgive, O Lord," Hymn before the Sacrament. 1791 . . . . . *do.*
"Spirit of God," Hymn for Whit Sunday. 1791 . *do.*
These two Hymns were composed for the Foundling Hospital.
"Sweet Tenant of the Tomb," Ode, unfinished. [See also Vol. A] . . . . . *do.*
Three Chants . . . . . *do.*

VOLUME F.

Choral Service, composed in 1787, at the request of Lord Heathfield, for the use of the Garrison in Gibraltar . . . . . *Dr. Cooke.*
Instructions for the performance of this Service are laid (loose) within the cover of this volume.
"All the earth calleth upon Truth," Anthem with instrumental accompaniments. Composed, 1786; altered, 1788 . . . . . *do.*
"Return, gay daughter," an Ode (for voices and instruments) on the King's recovery. 1789 . . *do.*
The Music in the Play of "The Tempest" . . *Purcell.*
The Syren's Song to Ulysses; altered and enlarged, with instrumental accompaniments added. 1787 . *Dr. Cooke.*
[See Vols. D*a*, D*e* and E, for copies of this composition in its original state.]

VOLUME G.

"Hand in hand," Glee for 5 voices. 1777 . . *Dr. Cooke.*
"Lawn as white as driven snow," Glee for 3 voices. 1777. [See also Vol. E] . . . . . *do.*
"Will you buy any tape?" Catch for 4 voices. 1777. [See also Vols. E and A] . . . . . *do.*
"Beneath in the dust," Catch for 3 voices. 1776 . *do.*
Overture to Collins' "Ode on the Passions." [See also Vol. H] . . . . . *do.*

"Fruitful earth," Glee for 3 voices. 1777 . . *Dr Cooke.*
"Hail, Music," Occasional Ode for 4 voices. 1778. [See also Vol. D*a*] . . . . . *do.*
Organ Fugues in G major, and B flat major; all unfinished . . . . . *do.*
"UT RE levet," Canon for 4 voices. 1780. [See also Vols. D*a* and H] . . . . . *do.*
"Peace to thy feeling heart," Glee for 4 voices. 1780 *do.*

Reversing the volume, are the following compositions for keyed instruments:—

"A set of German Lessons for the Organ with pedals, consisting of 12 Toccata. Believed to be in print, but the Author's name forgot."
"Cyclopeia Harmonica, cum Variationibus."
Overture, Dr. Ilsice.
The 8th Concerto of Corelli, arranged for the Harpsichord.
Allemand in D major.
Ciacona in G major.
Fugue (or Voluntary), by Dr. Benjamin Rogers.

VOLUME H.

"Daughter of Jove," (Hymn to Adversity), Glee for 4 voices. [See also Vols. D*b* and E] . . . *Dr. Cooke.*
"But thou, O Hope," Air, from Collins' "Ode on the Passions." [See also Vol. D*a*] . . . *do.*
"Fearing that he must resign," Cantata . . . *do.*
"Let your light shine," Solo Anthem. 1776. [See also Vol. D*b*] . . . . . *do.*
"Orchestral Symphony to the Anthem, 'Behold, how good and joyful.'" [See also Vol. D*b*] . . *do.*
Overture to Collins' "Ode on the Passions." [See also Vol. G] . . . . . *do.*
"O Music," the last Chorus in Collins' "Ode on the Passions" . . . . . *do.*
"UT RE levet," Canon vel Rota. 4 voices. [See also Vols. D*a* and G] . . . . . *do.*
"The busy din of day is o'er," Glee for 3 voices. [See also Vol. D*b*] . . . . . *do.*
Service in G, consisting of Te Deum, Jubilate, Kyrie, Credo, Magnificat, and Nunc Dimittis. 1778 and 1780 . . . . . *do.*
Chants in A major and A minor, by Dr. Cooke; and in E, Anonymous.
"When all Thy mercies," Air and Chorus. [See also Vol. D*e*] . . . . . *do.*
"I was promised on a time," Catch, 3 voices. 1776. [See also Vol. D*a*] . . . . . *do.*
"She soft and meek," Catch, 3 voices. [See also Vol. D*a*] . . . . . *do.*
"Round, around," the Satyrs' dance. 4 voices. [See also Vol. D*b*] . . . . . *Ravenscroft & Dr. Cooke.*
"Chloris, now thou art fled," Song. 1750. . . *Dr. Cooke.*
"Wherewithal shall a young man," Anthem. 1763 . *do.*

This is probably the original sketch, as it does not contain the counter-tenor part in the last verse. [See also Vols. D and M.]

Concerto (for an Orchestra) in E flat. 1764. [See also Vols. A*b* and D*a*] . . . . . *do.*
"I will cry unto God," Verse Anthem for 4 voices . *Dr. Aylward.*

"Ponder my words," Solo Anthem. 1755 . . *Dr. Aylward.*
"In Thee, O Lord, do I put my trust," Anthem, with instrumental accompaniments . . . . . *Henry Purcell.*

VOLUME I.

"I will exalt Thee," Full Anthem . . . . *Dr. Tye.*
"Hosanna to the Son of David," Full Anthem . . *Orlando Gibbons.*
"The Lord is full of compassion," Verse Anthem (the Organ part only) . . . . . *Jeremiah Clark.*
"The Lord, even the most mighty God," Verse Anthem *Dr. Greene.*
"I will seek unto God," do. *do.*
"The Lord, even the most mighty God," do. [The Organ part only, transposed from D into C] *do.*
"Thus saith the High and Lofty One," do. 1774.
"O Lord, I will praise Thee," do. (with instruments) *Dr. Cooke.*
"Remember not, Lord," Full Anthem . . . *J. S. Smith.*
Double Chant in E . . . . . *Dr. Cooke.*
"I am the Resurrection" (the commencement of the Burial Service) . . . . . *Goodson.*
"Stay, lovely Laura," Glee for 3 voices. [See also Vol. E] . . . . . *Dr. Cooke.*
"May God His fav'ring ear," for 2 choirs. [See also Vol. D] . . . . . *do.*
"Forgive, O Lord," Hymn . . . . . *do.*
"Lord, hear the voice," do. . . . . *do.*
"I'll wash my hands" . . . . . *do.*
Various Psalm Tunes . . . . . *do.*
"Loud as the thunder's awful voice," Air (Samson) . *Handel.*
"Then free from sorrow," do. (do.) . *do.*
"Our fruits, whilst yet in blossom," do. (Joseph) . *do.*
The March in "Judas Maccabeus" (for a keyed instrument) . . . . . *do.*
"Come, Divine Inspirer." Air (Joseph) . . *do.*
"Sophrosyne, thou guard unseen," Glee for 5 voices. 1785 . . . . . *Dr. Cooke.*
"I have been young." [See also Vol. D] do. 1781 *do.*
"Have you seen the virgin snow?" Glee for 4 voices. 1782. (The original sketch) . . . . *do.*
Do. do. (An improved copy) *do.*
"As now the shades of eve," do. 1781 . . . *do.*
"Sweet nymph, for thee," do. 1784 . . . *do.*
Do. (Another copy) . . *do.*
"To fair Fidele's grassy tomb," Elegy for 4 voices. [See also Vol. E] . . . . . *do.*
"How sweet these airs," Glee for 3 voices. 1781 . *do.*
"Come, oh come, etherial guest," do. 1785 . *do.*
"Call forth such numbers" (two copies) do. for 4 voices *do.*
"O Venus, Regina Cnidi," do. for 5 voices *do.*
"Let us eat, let us drink," Round for 4 voices. 1786. [See also Vols. A, A♭ and E] . . . . . *do.*
"To magic numbers," Catch for 3 voices. 1790 . *do.*
"Here lies a mutton-eating king," do. 1790 . *do.*
"A long-tail'd pig," Catch for 4 voices . . . *do.*
"The merry dance," Air (Richard Cœur de Lion).
"One night in darkness," Duet (do.).
Two Songs for 3 voices, copied, in fac-simile, from the MS. in the British Museum (Add. MSS. 5,465) usually called the Fayrfax MS., viz.:—"Ay besherewe you, by my fay," by William Cornyssh, junior; and "Who shall have my fayre lady?" [See also Vols. A*a* and D*b*].

Trumpet Sonata . . . . . *Henry Purcell.*
Overture to the "Fairy Queen" . . . . . *do.*
Overture to "King Arthur" . . . . . *do.*
"Genius of England," Air (printed) . . . . . *do.*
Sonata for 2 Violins, Violoncello, and Bass.
Do. for 2 Oboes and the Stringed Quartett.
Fantasia, in 4 parts . . . . . *Orlando Gibbons.*
"La Selva Incantata," Concerto (in autograph) . *Geminiani.*
"Beside fam'd Liffey's limpid stream," Air. 1785 . *Dr. Cooke.*
"Go, faithful sonnet" do. 1781 . *do.*
"Deh fuggi un traditore," do. (Radamisto) *Handel.*
"Ombre pallide" do. (Alcina) . *do.*
"Vanne Sorella" do. (Radamisto) *do.*
"Ambition never me seduced" do. . . . *Dr. Howard.*
"Sound the trumpet till around," Duet . . . *Henry Purcell.*
"You ask why these mountains," Air . . . *Henry Cooke.*
"Happy hours," Glee for 3 voices . . *Marquis of Carmarthen.*
"Whilst with village maids," Air (Rosina) . . *Shield.*
"Henry cull'd the flow'ret's bloom," do. (do.) . . *Sacchini.*
"When first my dear laddie," Duet (Gentle Shepherd) *T. Linley.*
"At setting day and rising morn," Air. (do.) . *Dr. Howard.*
"My heart is quite sunk," do. (do.) . *T. Linley.*
"One summer eve," do. . . . *Dr. Cooke.*
"In my pleasant native plains," Air. (Carnival of Venice.)
"Let not age," do.
"Non dubitare," do.
"Sento che in seno," do.
"Di questo core," do. . . . . *Bertoni.*
"O Lord, look down," Verse Anthem (imperfect) . *Dr. Hayes.*
"In vain from Semira," Air . . . . . *Dr. Cooke.*
"Ho scherzato," Duet . . . . . *Steffani.*
"Nella casa troverete," Round for 3 voices . . *S. Wesley.*
"In a vale clos'd with woodland," Glee for 3 voices . *Jackson.*

VOLUME K.

Consists of Exercises in Harmony and Composition, with a few Examples from different composer's works.

VOLUME L.

Is of a similar description. The following compositions are dispersed throughout the volume:—

Il Miserere, che si canta la Settimana Santa nella Capella del Papa, à Roma, a 5 voci, posta in Musica dal Signr Allegri.
Reveille Matin, de Kelleri.
Fugue, del Signor Kelleri.
Sonata per il Cembalo, del Signor Kelleri.
Toccata per il Cembalo, del Signore Domenico Scarlatti.
"Alla Caccia," Cantata, del Signor Porpora.
"Grazie all' inganni tuoi," Aria Veneziana.
Leandre, Cantata, par J— B— F— S—cen.
"Or si m' aveggio," Cantata, Nicola Porpora.
"La sorte mia tiranna," Air.
"What art thou? from what causes," Cantata.
"O God, Thou art my God," Solo Anthem.

VOLUME M.

"Parce mihi," Motett, 4 voices . . . . *Orlando di Lasso.*
"Peccavi, quid faciam Tibi," Motett, 4 voices (incomplete).

"All Hayle, Contente," Glee, 3 voices. 1782 . .	*H. Cooke.*
"Pater, peccavi," Motett, 5 voices (incomplete).	
"Wherewithal shall a young man," Verse Anthem (incomplete). [See also Vols. D and H] . .	*Dr. Cooke.*
Concerto for Stringed Instruments	*H. Cooke.*
"Blessed be the Lord God," Solo Anthem . .	*do.*
Concerto Second	*do.*
"Let the trumpet sound," Air	*do.*
"Dame Fortune and Honour," do.	*do.*
"That after these jars," do.	*do.*
[These three Airs appear to belong to some dramatic piece on the subject of Don Quixote.]	
Two Sonatas for 2 Violins and Bass	*do.*
"God's Providence for needy souls," Anthem with instrumental accompaniments	*do.*
"Jolly Bacchus," Glee for 3 voices	*do.*
"He that will not when he may," Catch for 3 voices .	*do.*
"Behold the conduct," Duet	*do.*
"The Bellman's Prayer." 1780	*do.*
do. 1777	*do.*
"Give the King Thy judgments," Verse Anthem .	*do.*
Organ Voluntary	*do.*
Four Sonatas, for 2 Violins and Bass (forming, with the two contained in a former part of the volume, a set of Six)	*do.*
Epitaph on a favourite Cat	*do.*
"Whence comes my love?" Glee for 3 voices . .	*do.*
Various Fragments of unfinished compositions.	

Compositions in Separate Parts.

"The Lord in His wrath," Anthem, with instrumental accompaniments, composed by Dr. Cooke. 2 Canto primo, 2 Canto secondo, 2 Alto, 2 Tenor, 2 Bass, 4 Violino primo, 3 Violino secondo, 1 Viola, 1 Violoncello, 1 Contra Basso, 1 Hautbois primo, 1 Hautbois secondo, 1 Clarinetto primo, 1 Clarinetto secondo, 2 Bassoons, 1 Corno primo, 1 Corno secondo. [See a MS. full score, No. 1935.]

"This is the month," a Christmas Ode, composed by Dr. Cooke. 2 First Treble, 2 Second Treble, 3 Alto, 3 Tenor, 2 Bass, 3 Violino primo, 3 Violino secondo, 1 Viola, 2 Violoncello, 2 Contra Basso, 2 Oboes, 2 Horns, and 1 Organo. [See also a MS. full score, No. 1935.]

Ode on the First of April, commencing, "While Rumour from his brazen lungs," composed by John Stafford Smith. Instrumental parts only, viz.:—1 Violino principale, 4 Violino primo, 4 Violino secondo, 3 Viola, 2 Basso, Oboi primo et secondo.

"Te Deum and Jubilate," in B flat, by King. One set of vocal parts and organ part.

Sanctus, by Savage, Organ part and two sets of vocal parts.

The First Part of Handel's Oratorio "Samson." A set of vocal and instrumental parts (wanting the Horn and Trumpet parts).

"As the hart pants," Anthem, by Dr. Cooke. Chorus parts only, viz.:—1 Canto, 2 Alto, 3 Tenor, 3 Bass. [See score in Vols. D♭ and D♯]

Concertino, by Geminiani. 2 Violino primo, 2 Violino secondo, 1 Viola, 1 Violoncello, 1 Organo.

Parts of the Service in G. Dr. Cooke [see score in Vol. H], viz.:

"Te Deum" and "Jubilate." 1 Treble, 4 Alto, 3 Tenor, 4 Bass, 3 Violino primo, 3 Violino secondo, 1 Viola, 3 Basso, 1 Oboi, 1 Corni.

The score of this Service does not include the instrumental parts.

"Magnificat" and "Nunc Dimittis," 2 sets of vocal parts.
"Magnificat." 2 Violino primo, 2 Violino secondo, 1 Viola, 5 Bassi.
"Let your light," Anthem, by Dr. Cooke. [See score in Vols. D*b* and H.] 6 chorus parts.
"All the earth," Anthem, by Dr. Cooke. [See score in Vol. F.] 17 vocal and 12 instrumental parts.
Ode on Chatterton. Dr. Cooke. [See score in Vol. E.] A set of choral and instrumental parts.
Ode on Handel. Dr. Cooke. [See score in Vol A.] Two sets of vocal parts, and an organ part.
"When Beauty's soul-attracting charms," Ode. Dr. Cooke. [See score in Vol. D.] A set of vocal parts.
"Genius of England," Air, by Purcell, as altered by Dr. Cooke. [See score in Vol. D.] 48 vocal and 29 instrumental parts.
"O Margarita," Motett. Perez. } [See scores in Vol. D.] A set of
"Miserere." do. } parts of each.

1934. COOKE (Benjamin), Mus. Doc. "Behold, how good and joyful," an Anthem with instrumental accompaniments, composed for the Installation of the Bishop of Osnaburgh (afterwards Duke of York) as a Knight of the Bath, June 15th, 1772. In full score, in the handwriting of Henry Cooke, the composer's son. oblong folio.

1935. COOKE (Benjamin), Mus. Doc. Ode for Christmas Day, "This is the month," written by Taylor White, composed 1763, and Anthem, "The Lord in His wrath," composed in 1764 for the funeral of William, Duke of Cumberland. Scored from the separate parts in the Cooke collection of MSS. by W. H. Husk, Librarian to the Society.

Presented to the Society by Mr. W. H. Husk.

1936. INFANTAS (Ferdinand de las). Plura modulationum genera, quæ vulgò contrapuncta appellantur super excelso Gregoriano Cantu. A transcript by Ephraim Kelner, amanuensis to Dr. Pepusch, of the edition of this work printed at Venice in 1579. quarto.

1937. MADRIGALS, Motetts, &c., in score, in the handwriting of John Immyns. octavo.

Madrigal, 3 voices, "In crystal towers" . . . *Byrd.*
—— "Cruel, you pull away too soon" . . . *Morley.*
—— 4 voices, "Piangete, O Muse" . . *Giovanni Lochenburgho.*
Motett, 5 voc., "Ad Te levavi" . . . . *Palestrina.*
—— "Deus, Tu conversus" . . . . . *do.*
Missa pro defunctis, 8 voc., "Requiem and Kyrie" only *Edvardi Lupi.*
Madrigal, 5 voc., "O dolce sonno" . . . *A. Pevernage.*
—— "Thyrsis, vouloit morir" . . . . *G. Verdoncq.*
Duet, "O she is heavenly fair."
Madrigal, 5 voc., "Poi ch'el mio largo pianto" . . *O. di Lasso.*
—— "O d'amarrissimi onde" . . . . *do.*

1938. MADRIGALS and Motetts, in separate parts. 10 books. quarto.

T' amo mia vita 8 voices . . . . *Gio. Giacomo Gastoldi.*
Poi che l' alto do. . *All' Illustre Signora Contessa de Sala.*
Cantiam la bella Clori do. . . . . *Luca Marenzio.*
Come potro giamai do.
Basti fin 10 voices. . . . . *Luca Marenzio.*
Laudate Dominum 8 voices. . . . . *Dr. Benjamin Rogers.*

1939. MADRIGALS, Glees, and other compositions, in score. quarto.

Twelve Canzonets for 2 voices (from the set printed in separate parts in 1595, see No. 1081) . . *Morley.*
Seven Canzonets for 3 voices (from the set printed in separate parts in 1593 and 1606, see Nos. 1081 and 1096 . . . . . *do.*
Nine Madrigals for 4 voices (from the first set, printed in separate parts in 1594, see No. 1081) . . *do.*
"Now country sports," Madrigal, 4 voc. . . . *Weelkes.*
"Thyrsis, sleepest thou," do. . . . *Bennet.*
"O sacrum convivium," Motett, 3 voc. . . . *L. di Vittoria.*
"Tell my Strephon," Glee, 4 voc.
"Far from hallow'd grot," (Isis) Elegy, 4 voc.
"Make room for the great God of Wine," (Dioclesian) *Purcell.*
"The Gods of Wit and Wine," Glee, 4 voc. . . *Webbe.*
"Where'er you tread," Glee, 3 voc. . . . *S. Long.*
"The Music in Rowe's tragedy," "The Fair Penitent" *Eccles.*
(See also No. 1862.)
"Glorious Apollo," Glee, 3 voices. (A printed copy, with the autographs of Drs. Arnold and Callcott, as President and Secretary of the Glee Club . *Webbe.*
The Black Sanctus, or Monk's Hymn to Saunte Satan *J. Harrington.*
In the autograph of Dr. Howard, with autograph memorandum by Dr. Bever.
"It blew a hard storm," Catch, 3 voc.
"Qui diligit Filium [Mariam]," Motett, 5 voc. . . *Steffani.*
"Duo et Chœur du Prologue du Titon et l'Aurore . *Mondonville.*
Scene de Dardanus . . . . . *Rameau.*
Chœur de Castor et Pollux . . . . . *do.*
"Benedictus Dominus Deus," Motett, 2 voc. . . *Stradella.*

1940. MADRIGALS, Glees, Part Songs, Masses, Motetts, Anthems, Hymns, &c. In separate parts. 4 vols. quarto.

Madrigals, Glees, Part Songs, &c.

Adieu, sweet Amaryllis . . . . *Wilbye*
Ah me, my wonted joys . . . . *Weelkes.*
Alas, what hope of speeding . . . *Wilbye.*
April is in my mistress' face . . *Morley.*
As matchless beauty *Wilbye.*
Awake, sweet love *Dowland.*
Ben mille notte . *Ruffo.*
Buon die, buon anno *H. Vecchi.*
By painted words . *Edwards.*
Calami sonum . . *C. di Rore.*
Cease now thy mourning . . *Farmer.*
Change me, O heavens . . . *Wilbye.*
Come again, sweet love . . . . *Dowland.*
Come, Cloris . . *H. Lawes.*
Come let us all a Maying go . . *Atterbury.*
Come, lovers, follow me . . . . *Morley.*
Come, shepherds, follow me . . *Bennett.*
Cruel, unkind . . *do.*
Dame Venus, hence *Bateson.*
Defiled is my name *R. Johnson.*
Donna vidi . . . *Nanino.*
Down from above . *Bateson.*
Fair Phillis I saw . *Farmer.*
Fair, sweet cruel . *Ford.*
False love, now shoot . . . . *Palestrina.*

Fly not so swift . *Wilbye.*
Fra queste piante . *J. Playford.*
Go, soft desires . *Worgan.*
Halcyon days . . *Dr. Cooke.*
Happy, O happy be *Wilbye.*
Happy streams . . *do.*
Hey trola . . . *Piers.*
Ho! who comes here . . . . *Morley.*
If Love be blind . *Bateson.*
Il bianco e dolce Cigno . . . *Arcadelt.*
In dew of roses . *Morley.*
I wander up and down . . . . *Bennett.*
Labbia amorose . *R. del Melle.*
Lego questo mio core . . . . *Nanino.*
Like as the doleful dove . . . . *Tallis.*
Lo, here my heart *Kirbye.*
Love me not for comely grace . *Wilbye.*
Morirò con mio . *Farina.*
Musæ Jovis . . *Benedicti.*
My dear, why do you stay me . . *Bennett.*
Now country sports *Weelkes.*
O come, gran martire . . . . *Pevernage.*
Our country swains *Weelkes.*
Pastor tutti . . . *Gastoldi.*
Per che tormi . . *Morley.*
Poi che 'l mio largo pianto . . . . *Pevernage.*
Prima che spunt' il Soli . . . . *Ruffo.*
Privo di voi mio Soldi . . . . *R. del Melle.*
Quel piu crudel martire . . . . *F. di Monte.*
Queste ch' inditio . *Faignient.*
Since first I saw your face . . . *Ford.*
Sing loud, ye nymphs *Bennett.*
Sleep, wayward thoughts . . . *Dowland.*
So lovely is thy dear self . . . . . *Bennett.*
Spirto di Dio. ["Cantava in giorno dell' Ascensione nel Bucentore del Doge, 1736"] . . . *Lotti.*
This pleasant month of May . . . *Beale.*
Three virgin nymphs *Weelkes.*
Thus saith my Cloris *Wilbye.*
Thyrsis, sleepest thou? . . . . *Bennett.*
Thyrsis, thy absence grieves me . . *Farmer.*
'Tis Love and harmony . . . . *M. Locke.*
Unscreen those heavenly lamps . . *Beale.*
Veramente in amore *Palestrina.*
Waits (The) . . *Saville.*
Weep, silly soul disdained . . . . *Bennett.*
What can I do . . *Kirbye.*
What ho! what shepherd . . . *Beale.*
What needeth all this travail . . } *Wilbye.*
Oh, fools, do you not see (2nd part) }
When as I looked . *Bennett.*
When Cloris heard *Wilbye.*
When flow'ry meadows . . . . *Palestrina.*
When lo! by break of morning.
When griping grief *Edwards.*
Whither so fast . *Bateson.*
Within an arbour . *Morley.*
Woe am I . . . *Kirbye.*
Ye nightingales in greenwoods . *Clemens non Papa.*
Ye restless thoughts *Bennett.*

Masses.

Mass, "Veni, Sponsa Christi" . *Palestrina.*
Missa ad fugam in perpetuo canone *do.*
Mass, "Domine, probasti me" . *Palestrina.*
Missa del quarto tono . . . . *do.*

Motetts, Anthems, Hymns, &c.

Adoramus Te, Christe *Palestrina.*
Almighty and everlasting God . . *O. Gibbons.*
An heart that's broken . . . *Dowland.*
Benedictus qui venit. Three other anonymous compositions to the same words.
Benedictus . . . *J. Gwilt.*
Benedictus sit Deus (Winchester Grace) *Reading.*

Call to remembrance *Farrant.*
Cantate novum canticum.
Cenantibus illis . . *Palestrina.*
De profundis . . *Gwilt.*
Dies sanctificatus . *Palestrina.*
Dum esset summus Pontifex . . . *do.*
Duo Seraphim . . Tres sunt qui testimonium (2nd part) . . . } *Ludovico di Vittoria.*
Grace (Latin) on 5th Gregorian tone.
Hallelujah (Canon) *W. Beale.*
Hear the voice and prayer . . . . *Tallis.*
Hei mihi Domine . *Palestrina.*
Hide not Thou Thy face . . . . *Farrant.*
How still and peaceful . . . . . *Dr. Tye.*
It chanced in Iconium *do.*
I will arise . . . *Creighton.*
Jesu, corona virginum *Beale.*
Lapidabunt Stephanum . . . . *Palestrina.*
Laudate Nomen Domini . . . *Dr. Tye.*
Lord, for Thy tender mercies' sake *Farrant.*
Miserere mei, Deus *Palestrina.*
Non vos relinquam *J. Gwilt.*
O bone Jesu. . . . *Palestrina.*
O Jesu fili David . *J. des Pres.*
O Lord my God . *Byrd.*
O Lord the maker. *Henry VIII.*
O quam suavis est . *Palestrina.*
O sacrum convivium *do.*
O sacrum convivium . . . . Meus impletire (2nd part) . . } *Ludovico di Vittoria.*
O vos omnes . . *do.*
Panis Angelicus . *Palestrina.*
Quam pulchra es . *Mouton.*
Quam pulchri sunt gressus . . . *Palestrina.*
Requiem eternam . *Beale.*
Responsorium ad Completorium . *do.*
Salve, Crux Sancta *Scaletta.*
Sancte Michael. . *Palestrina.*
Sicut cervis . . . Sitivit anima mea 2nd part . . } *do.*
Sit Nomen Domini benedictum . . *Scaletta.*
Te Deum Patrem colimus . . . *Dr. Rogers.*
Thou God of might *J. Milton.*
Tribus miraculis . *Palestrina.*
We have heard with our ears . . . *do.*

Printed copies of Dr. Cooke's chorus for 4 voices, "Amen," in score, are inserted in the Cantus and Medius Secundus parts.

Presented to the Society by Mr. A. Durlacher.

1941. MOTETTS and Madrigals. In score. quarto.

Dolorosi Martyr (5 voices) . . *Luca Marenzio.*
Giunto a la tomba (do.) . . . . *do.*
De Profundis (6 voices) . . . *Morley.*
Piangete occhi dolenti (5 voices) . *Stradella.*
Gettano i rè (5 voices) . . . *Steffani.*
Clori son fido amante (5 voices) *Stradella.*
Signor, non mi riprender (6 voices)

By Caldara.

Transfige dulcissime Jesu (2 voices).
O sacrum convivium (3 do.)
Respice in me (do.)
Exaudi Domine vocem meam (do.)
Miserere mei (do.)
Peccavi super numerum (do.)
Laboravi in gemitu meo (3 voices).
Caro mea vere est cibus (2 do.)
Ad Dominum contribularer (do.)
Ego sum panis vivus (do.)
Transeunte Domino (do.)
Benedictus Deus (do.)

By Palestrina.

Elegerunt Apostoli Stephanum.
Justus ut Palma.
Anima nostra.
Posuisti, Domine.
Deus enim firmavit.
Inveni David.

(Duplicates of these six Motetts are contained in MS., No. 1942.)

Sicut erat (3 voices).
Manus Tuæ, Domine (5 do.)

Presented to the Society by John Lucius Dampier, Esq.

1942. MOTETTS, Madrigals, and other compositions. In score. oblong quarto.

Motetts, by Palestrina.

Ad Te levavi.
Deus, Tu conversus.
Benedixisti, Domine.
Ave, Maria.
Tui sunt cœli.
Elegerunt Apostoli Stephanum.
Exaltabo Te.
Justus ut palma florebit.
Anima nostra.
Posuisti, Domine.
Deus enim firmavit.
Inveni David.
Reges Tarsis et Insulæ.

The whole of the foregoing are scored from the "Offertoria totius Anni." Duplicates of the first seven are contained in MS. No. 1765, and of the next five, and also of the sixth, in MS. No. 1941.

Se gia l'amai crudele (Madrigal, 4 voices).
Mentre lungite (Canzona, 4 voices), *Bononcini.*
In una siepe (Madrigal, 5 voices), *Lotti.*

This is the Madrigal which was imposed upon the Academy of Ancient Music as the composition of Giovanni Bononcini, who fell into deep disgrace on the discovery of the fraud.

Duetti, by Marcello.

Cerco ognor.
Che dolce.
Una farfalla Cupida.

How long wilt Thou forget me, Lord? (Air) *Handl.*
Pastorella che trà le Selve (Air).
You who at Hymen's sacred altar (a Wedding Ode, or Cantata), *Dr. Croft.*
"O give thanks," Anthem for 4 voices, with instrumental accompaniments, "Made by Dr. Croft, Novembr ye 5th, 1719." (Printed in Croft's Anthems.)

Presented to the Society by John Lucius Dampier, Esq.

1943. MOTETTS, Madrigals, and Chansons, for two, three, four, and five voices. In score. small folio.

"Tu mi piagasti," Madrigal, 5 voices	*Filippo de Monte.*
"Ne timeas, Maria," Motett, 5 voices, for the Annunciation	*Peter Philipps.*
"Christus resurgens," Motett, 5 voices, for Easter	*do.*
"Riva fontane," Madrigal, 5 voices	*Luca Marenzio.*
"Misit me vivens Pater," Motett, 5 voices, for Corpus Christi	*Palestrina.*
"O vos omnes," Motett, 5 voices, for Passion Week	*Jeronimus Prætorius.*
"Donna la bella mano," Madrigal, 5 voices	*Ruggiero Giovanelli.*
"Cantate Domino," Motett, 5 voices	*do.*
"Laudent Nomen" (Second Part)	*do.*
"Madonna mia pieta," Madrigal, 4 voices	*Orlando di Lasso.*
"Tu sai Madonna mia," Madrigal, 4 voices	*do.*
"No Giorno t' hagg' havete," Madrigal, 4 voices	*do.*
"La cortesia voi donne," Madrigal, 4 voices	*do.*
"Tu traditora m' hai," Madrigal, 4 voices	*do.*
"Sto core mio," Madrigal, 4 voices	*do.*
"Je suis desheritée," Chanson, 4 voices	*Cadeac.*
"Hodie, Simon Petrus," Motett, 5 voices, for SS. Peter and Paul	*Jacobus Handl.*
"A ton bras," Psalm, 3 voices	*Claude Le Jeune.*
"L'as i'erre tout pensif," Chanson, 2 voices	*I. de Castro* (1590).
"La quelle avec," 2de partie	*do.*
"Mais que ferois," 3me partie	*do.*
"Pourtant de la," 4me partie	*do.*
"Mais trop cruelle," 5me partie	*do.*
"He veux tu que," 6me partie	*do.*

1944. MOTETTS and other compositions, in the autograph of Dr. Arne. In score. small quarto.

Graces to "La Dove"	*Arne.*
Twelve Motetts (nine from the "Offertoria totius Anni," see No. 352, and three from the "Motet-torum quinque vocibus, Liber Quintus," see No. 406)	*Palestrina.*
Canzonet, 3 voices, "Cease mine eyes"	*Morley.*
Minuet	*Geminiani.*
Examples of Harmony.	
The Battle Scene in the Duke of Buckingham's comedy of "The Rehearsal"	*Arne.*

1945. MOTETTS, &c., by various composers, in the handwriting of Charles Wesley. In score. oblong folio.

"The Actes of the Apostles, translated into English Metre and set to music by Dr. Christopher Tye." Scored from the original part books printed at London in 1553.

The Psalm, "Laudate pueri," composed for a soprano solo with chorus and instrumental accompaniments by Giovanni Buononcini. (See also No. 1671).

The 100 Psalm Tune, in four parts. From a German copy ascribed to Luther.

The same, as usually performed in England.

Psalm tune by Martin Luther. (A variation of that usually called Luther's Hymn.")

Anthem, "Thou art my king, O God," composed by Charles Wesley.

Glee, "Mildly beamed the queen of night," composed by Charles Wesley.

1946. PEVERNAGE (Andreas). The Angelic Hymn, "Gloria in excelsis Deo," for nine voices. In separate parts: "copied from a print of the Angels (9 in number) appearing to the Shepherds on the birth of Our Saviour, each Angel holding in his hand a small label on which was wrote his part." oblong quarto.

Printed in score, with a description of the print, in Bishop and Warren's "Repertorium Musicæ Antiquæ." See No. 115.

1947. RONER (Andrew). Melopeia Sacra. Printed at London about 1721. See No. 723, and

BLOW (John), Mus. Doc. "O sing unto God," Anthem for three voices. In the composer's autograph. small folio.

1948. TAYLOR (Edward). The musical Illustrations to the several courses of Lectures written and delivered by him at Gresham College and elsewhere. In vocal score, 24 volumes, and separate parts, mostly in the autograph of Professor Taylor. folio and oblong quarto.

English Church Music. Four Series.	Purcell's King Arthur.
English Dramatic Music. Eight Series.	Milton's Comus.
	English Vocal Harmony. Two Series.

English Madrigal Writers.
Italian School of Music. Five Series.
Flemish School of Music.
German School of Music. First, Fourth and Fifth Series.
The Dramatic Music of Gluck.

Presented to the Society by the Rev. J. E. Cox, D.D.
For the Lectures see No. 1999.

INSTRUMENTAL MUSIC.

1949.

AUBER (Daniel François Esprit). "Marche, composée pour l'Exposition Universelle de Londres, 11 Avril, 1862." In score, in the autograph of the composer. folio.

Presented to the Society by Sir Michael Costa.

1950. BACH (Johann Sebastian). Sonaten und Fugen für die Violin alleine. folio.

1951. BACH (Johann Sebastian), &c. A volume containing the following compositions by various members of the Bach family and Johann Georg Albrechtsberger.

Concerto for a Flute and the stringed quartett.	In score	*C. P. E. Bach.*
Eight Fugues for Harpsichord or Organ . . .		*W. F. Bach.*
III. Suites, Cembalo Solo		*J. S. Bach.*
Partita, Clavicembalo		*do.*
Two Sonatas (or Quartetts) for stringed instruments.		
In score, 1782		*Albrechtsberger.*
Clavier Fantasie		*C. P. E. Bach.*
Fantasia for the Harpsichord		*W. F. Bach.*
Six Fugues for the Harpsichord		*C. P. E. Bach.*
Fantasia for the Harpsichord		*do.*

Presented to the Society by Mr. J. A. Novello.

1952. BOYCE (William), Mus. Doc. Twelve Sonatas for Two Violins and Bass. In score.

Printed in separate parts. *See* No. 1476.

HANDEL (G. F.), Six Sonatas in Three parts. In score.

Printed by Arnold, who stated them to have been originally published at Amsterdam, in 1731.

PURCELL (Henry). Overtures, &c. from the "Collection of Ayres composed for the Theatre, &c." (See No. 1553). In score.

Overture.	Dioclesian.	Overture.	Fairy Queen.
Do.	Indian Queen.	Do.	Distress'd Innocency.
Do.	Married Beau.	Preludio.	Dioclesian.
Do.	Fairy Queen.	Overture.	King Arthur.

Preludio.	Fairy Queen.	Overture.	Virtuous Wife.
Air in Canon.	Do.	Do.	Double Dealer.
Overture.	Amphitryon.	Do.	Abdelazor.
Do.	Gordian knot untied.	Do.	Bonduca.

In the autograph of Dr. Alcock; dated Reading, 1746. small folio.

1953. CONSORT for 2 Treble Violins, 2 Basses, and 2 Theorboes (without composer's name). In separate parts. small folio.

1954. CORELLI (Arcangelo). Seven Fugues, five from his Concertos, and two from his Sonatas. In score. large folio.

1955. DANCE AND SONG TUNES (a Collection of), arranged in two, three, and four parts, for stringed instruments. In separate parts, 2 vols. small oblong quarto.

The volumes, one of which bears the inscription "Deane Monteage, his book, given by his father January 1676," formerly belonged to Thomas Britton, the musical small-coal man, who died in 1714. Only a small portion of the contents, however, can have been written during his ownership, as the majority of the pieces contained in the volumes were not composed until a much later period. In the same hand-writing as the last-named pieces is a copy of "God save the king," with title of "God save our noble king." A portrait of Britton is inserted in one volume.

1956. FANCIES, &c. (A Collection of), in five parts, by English Masters of the early part of the 17th century, containing 6 compositions by Richard Deering, 1 by — Nicholson, 1 by Will. Boys, 1 by — Brade, 18 by John Jenkins, 3 by Alfonso Ferrabosco, jun., 37 by Giovanni Coperario, 4 by Hieronymo Bassano, and 6 by Thomas Forde. The Cantus, Altus, and Tenor parts only. small folio.

1957. GIBBONS (Christopher), Mus. Doc. Fantasies for Viols. ("Two Trebles and a Basse"). In separate parts. folio.

1958. GIBBONS (Christopher), Mus. Doc. Fantasies for Violin, Bass Viol and Organ, composed 1662. In separate parts. folio.

1959. GIBBONS (Christopher), Mus. Doc. Fantasies of two parts. In separate parts. folio.

1960. HARPSICHORD MUSIC. Balletts, Pavans, and other pieces for the Harpsichord or other keyed instruments; without composers' names. The upper part written on a staff of five lines, the under on one of eight lines. An Italian MS. small oblong quarto.

1961. HAYDN (Joseph). The last two movements of the "Abschied Sinfonia." In score. The arrangement differs from the score printed at London. See No. 1510. oblong quarto.

1962. JENKINS (John). The Second Base part of a Collection of

Fáncies, &c. Imperfect and much damaged by the action of the vitriol, or some similar ingredient, contained in the ink. small folio.

1963. LOCKE (Matthew), his Little Consort of Three parts, containing Pavans, Ayres, Corants and Sarabands, for Viols or Violins. (Printed in 1656, see No. 1525). In separate parts, 3 books. oblong octavo.

Within the cover of the First Treble part is a memorandum of the copies having been "Exam^{d} by Mr. Purcell's Score Book."

1963 * LOCKE (Matthew). Consort of ffowre Parts [consisting of six Suites of four movements each, viz. Fantazia, Courante, Ayre and Saraband]. In score, in the autograph of the composer. small folio.

1964. LUTE MUSIC. A Collection of Motetts and other pieces, arranged for the Lute. In Tablature. Written about the end of the 16th or beginning of the 17th century. A coat of arms and the name "Edward Paston" are stamped on the covers. An Edward Paston was one of the instructors of the Princess (afterwards Queen) Mary, daughter of Henry VIII. oblong folio.

Ecce, Dominus . . *Lud. Vittoria.*
Alma redemptoris . *do.*
Nigra sum . . . *Criquillon.*
Domine, quis habitabit . . . . *Tallis.*
Quis te victorem . *Criquillon.*
Ascendit Deus . *Clemens non Papa.*
Lætentur cœli . . *Birde.*
Cantate Domino *Alfonso* [*Ferabosco*].
Laudate Dominum *Tallis.*
Fac cum servo Tuo *Birde.*
Benedicam Dominum . . . . *Alfonso.*
Draco iste . . . *do.*
Discite à me . *Clemens non Papa.*
Foderunt manus . *P. Zalamela.*
Quis me statim . *Birde.*
O bone Jesu . . *L. Vittoria.*
Surrexit Pastor . *S. Gabelius.*
Qui emittes . . . *Alfonsus.*
Mirabile misterium *do.*
Inclina, Domine . *do.*
Deus, deus meus *Filippo di Monte.*
O vos omnes . . *Alfonso.*
Virgo per incertos . *do.*
Quare tristis es . *Orlando di Lasso.*
Locutus sum . . *do.*
Aspice, Domine . *Hip. Bacusius.*
Peccantem me . . *Alfonso.*
Tristitia et . . . *Birde.*
Ave, Regina . . *Birde.*
Le Homme banni . *Pbilipps.*
Esperant . . . . *do.*
Du mal que jay . *do.*
Veni, Creator . *Orlando di Lasso.*
Ne perdas . . . *Birde.*
Recordare . . . *do.*
Defecit in dolore . *do.*
Io son ferito . . *Palestrina.*
Vestivi colli . . *do.*
Madonna . . . *Giov. Vespa.*
De si cocente . *Filippo di Monte.*
Voi sette occhi . . *do.*
The nimphes . . *Alfonso.*
All as a sea . . . *Birde.*
Si longe . . . . *Alfonso.*
Arise, O Lord . . *Birde.*
Precamur . . . *White.*
O salutaris hostia . *Tallis.*
Apparebit in finem *Birde.*
Audivi vocem . . *do.*
Domine, tu jurasti *do.*
Vide, Domine . . *do.*
Hec dicit Dominus *do.*
Vigilate . . . . *do.*
Dominus secundum *do.*
Tribulationes . . *do.*
Ne irascaris . . . *do.*
Compel the hauke . *do.*
Mors tua . . *Orlando di Lasso.*
Qui questa bionda . *A. Striggio.*

Le Rosignol . *Orlando di Lasso.*	Jesu, noster re-
Le Homme banni . *Philipps.*	demptio . . *Orlando di Lasso.*
Du mal que jay . *do.*	Cum natus esset Jesus *do.*
Le corps.	Aspice, Domine . *Birde.*
Pis me ne puit . . *Criquillon.*	Attollite portas.
Cy je ne plaise.	O Lux Beata Trinitas *do.*
Ce vostre brunt . *Philipps.*	

1965. MICO (Richard). "Pavans and Fancyes of 4 parts." In separate parts, viz. Superius, Medius, Tenor, and Bass. small quarto.

1966. MOZART (W. A.) Overture to "Die Zauberflote." In score. quarto.

1967. NATIONAL AIRS, Welch, Irish and Scotch, selected and arranged by J. B. Malchair, Oxford, 1795. small oblong quarto.

1968. ORGAN MUSIC. Preludes, Voluntaries, Fantasies, Grounds, &c. for the organ or other keyed instruments, written on six line staves. The only composers named are Byrd, Maynard, Rogers, Dr. Bull, and Dr. Blow. small oblong quarto.

1969. OVERTURES and other compositions, in score. oblong quarto.

Symphony in E flat. No. 5. . *Mozart.*	(No. 1 in Cianchettini's collection.)
Overture to "Egmont" . . . *Beethoven.*	
—— "The Last Judgment" . *Spohr.*	
—— "Scipio" . . . . . *A. Romberg.*	
—— "Tamerlane" . . . . *P. Winter.*	
—— "The Last Judgment" . *Spohr.*	Adapted for 2 Violins, 2 Violas, Violoncello, Basso, and 2 Flutes, by James Taylor.
Symphony in D . . . . . *Haydn.*	Adapted as Septetts by James Taylor.
Overture in D . . . . . *B. Romberg.*	
—— "Scipio" . . . . . *A. Romberg.*	Do. as a Quintette.

The above compositions were entirely transcribed by Mr. James Taylor, by whom they were presented to the Society.

1970. OVERTURES to "Die Schweizer Family," by — Weigl, in score; and to "Les Deux Aveugles de Toledo," by Etienne Mehul, arranged as a Quintett by James Taylor. quarto.

Presented to the Society by Mr. James Taylor.

1971. PEPUSCH (John Christopher), Mus. Doc. A Sonata, for Flute, Violin, and Bass. In separate parts. octavo.

1972. PEPUSCH (John Christopher), Mus. Doc. A Sonata, for Violin, Bass Viol, and Thorough-bass. In separate parts. octavo.

1973. PURCELL (Henry). Two sets of Sonatas and some other pieces. In score. 2 vols. octavo.

VOLUME I.

"Twelve Sonatas of Three Parts, Two Violins and a Base, to the

Organ or Harpsychord." Printed in separate parts, at London, in 1683.

Between the leaves of the sixth Sonata is inserted the pamphlet addressed by Richard Clark "To the Lovers of Research, &c.," in which he sought, by reference to that Sonata, to show that the song "God save the king" was known to Purcell.

VOLUME II.

"Ten Sonatas in Four Parts." Printed in separate parts, at London, in 1697. See No. 1554.

Overture in G major.

Hymn for three voices, "Plung'd in the confines of despair."
Ditto, "Hear me, O Lord."
Ditto, "Since God so tender a regard."
Ditto, "Oh, I'm sick of life."

The four Hymns are printed in Novello's "Purcell's Sacred Music." See No. 450.

Both sets of Sonatas are in the handwriting of John Christopher Smith, and the other compositions in that of Thomas Barrow.

1974. PURCELL (Henry). Overtures in score. See No. 1952.

1975. PURCELL (Henry). Theatre Music by. See No. 1977 and 1978.

1976. SCHEFFER (F. W.) Sinfonia, a 8 instrumenti. In score. oblong octavo.

Presented to the Society by Mr. Thomas Kerslake.

1977. THEATRE MUSIC. The first Violin and Bass parts of overtures, act tunes and other instrumental Music in various dramatic pieces. folio.

Music in "The Maid's Tragedy"	*Lewis Grabu.*	[1690].
—— "Venice Preserved"	*John Lenton.*	[1682].
—— "The Double Dealer"	*Henry Purcell.*	[1694].
Overture and Tunes	*Solomon Eccles.*	
Tunes	*Tollett.*	
Music in "The Fool in Fashion" [Love's last shift]	*John Barrett.*	[1696].
Tunes (Bass only)	*Paisible.*	
Music in "Love for Love"	*Godfrey Finger.*	[1695].
Tunes	*do.*	
Music in "Love's Paradise" [The Grove]	*Daniel Purcell.*	[1700].
—— "The Rival Sisters"	*Henry Purcell.*	[1696].
—— "The Double Marriage"	*do.*	[1683].
—— "The Fairy Queen"	*do.*	[1692].
—— "The Moor's Revenge" [Abdelazor]	*do.*	[1671].
Trumpet Tune called "The Sybell"	*do.*	
Music in "The Husband's Revenge [Bussy d'Ambois]	*do.*	[1691].
—— "The Indian Queen"	*do.*	[1692].
—— "Bonduca"	*do.*	[1696].
—— "Timon of Athens	*do.*	[1678].

1978. THEATRE MUSIC. Overtures, act tunes, and other instrumental Music in various dramatic pieces, &c. In score. large oblong folio.

Music in "Oroonoko"	*Paisible.*	[1696].
—— "The Virtuous Wife"	*Henry Purcell.*	[1680].

Music in "The Old Bachelor"	*Henry Purcell.*	[1693].
—— "Abdelazor"	*do.*	[1677].
—— "Timon of Athens"	*do.*	[1678].
—— "Love's last shift"	*do.*	[1696].
—— "The Younger Brother"	*Morgan.*	[1696].
—— "Bonduca"	*Henry Purcell.*	[1696].
—— "The Mock Marriage"	*Morgan.*	[1696].
—— "Titus Andronicus"	*Mr. C.* [*J. Clark?*]	[1687].
—— "Psyche"	*Morgan.*	[1695?]
Variations on a Ground Bass	*Farmer.*	
Music in "Antony and Cleopatra"	*J. Clark.*	[1677].
—— "A wife for any man"	*do.*	[16].
—— "The Matchless Maids" (?)	*Morgan.*	[16].
—— "Cynthia and Endymion"	*Daniel Purcell.*	[1697].
—— "The Spanish Wives"	(*Paisible?*)	[1696].
—— "The Rehearsal"		[1672].
—— "The Lost Lover"	*Lord Byron.*	[1696].
—— "Henry the Fifth"		[1672].
—— "The Humorous Lieutenant"	*Gorton.*	[1697].
—— "The Princess of Persia"	*Henry Purcell.*	[1691].
—— "The Gordian knot untied"	*do.*	[1691].
—— "The Rival Sisters"	*Ridgley.*	[1696].
—— "The Mourning Bride"	*Godfrey Finger.*	[1697].
—— "The Island Princess"	*J. Clark.*	[1699].
—— "Valentinian"		[1696].
—— "Don Quixote		[1694].
Dance Tunes	*L'Abbè.*	
Music in "The Spanish Wives" (*vide supra*)	*Paisible.*	[1696].
Concerto	*Corelli.*	
Music in "The Fairy Queen"	*Henry Purcell.*	[1692].
Airs	*Orme.*	

There are also several Dance tunes and other anonymous pieces.

1979. WESLEY (Samuel). A Sonata for the Pianoforte, composed in November, 1788, and an Air for Pianoforte, "Le Diable en quatre," composed October 28, 1801. In the composer's autograph. quarto.

Presented to the Society by Mr. J. A. Novello.

MUSICAL LITERATURE.

1980.

ARGYLL ROOMS, Regent Street. A Collection of bills, tickets, cuttings from newspapers, prints, &c., relating to performances at these rooms. quarto.

1981. BAGNIGGE WELLS. A Collection of bills, prints, drawings, extracts from newspapers, memoranda, &c., relating to this place of entertainment. quarto.

1982. BEAUFORD (William), A.M. A Dissertation on Irish Music. Illustrated with drawings of musical instruments. small quarto.

Presented to the Society by Mr. R. W. Haynes.

1983. BUSBY (Rev. Richard), D.D. His Account as Treasurer of Westminster Abbey for the year ending Michaelmas, 1664. (Transcript of Harleian MS., 4184.) folio.

1984. CATALOGUES of Richard Goodson's and Dean Aldrich's collections of manuscript and printed music, bequeathed by them to the Library of Christ Church College, Oxon. In the autograph of J. B. Malchair. quarto.

1985. CATALOGUE of the Collection of Cathedral Music made by Dr. Thomas Tudway, for Edward, Lord Harley, now in the British Museum, Harleian MSS. 7337-7342. In the autograph of Matthew Cooke. quarto, 1816.

Presented to the Society by the Rev. J. E. Cox, D.D.

1986. CONCERT of Ancient Music. Catalogue of the pieces of music performed at, from 1776 to 1793, shewing the dates on which each piece was performed. quarto.

1987. HANDEL (George Frederic). An official copy of his Will and four Codicils. Extracts from the Will and first Codicil setting forth the bequests to the widow and children of George Taust; Copies of the last codicil, and of the memorandum of grant of probate; and a German translation of the third Codicil; all on the same sheet of paper. The original Notarial Protest under the hand and seal of Benjamin Bonnet, Notary Public in London, stating the refusal of George Amyand, Handel's executor, to accept a bill of exchange drawn upon him by Jean George, Jean Geofroy, Jean Frederyk, and Christiane Dorothea Taust, and Charles Auguste Tritze, the young lady's guardian, for £1,500 (copies of which bill and of the verification of the signatures of the drawers are annexed), on the ground that the same should have been drawn for £1,200 only. (The bequest was £300 to each of the five remaining children of George Taust, whilst the bill for £1,500 was signed by four of them only.) These documents belonged to the Taust family, there being a memorandum by Dr. Theodore Roehrig on the office copy of the will that he received the same from his aunt, Auguste Kroll (of the Taust family), who had received it with the inheritance of her uncle, George Frederic Handel.

1988. HANDEL (Commemoration of), 1784, and Musical Festival in Westminster Abbey, 1834. A Collection of prints, drawings, newspaper extracts, bills, tickets, letters, &c., relating to these events. quarto.

1989. MARYLEBONE GARDENS. A Collection of prints, drawings, newspaper extracts, memoranda, songs, &c., relating to this place of entertainment. quarto.

1990. OPERA HOUSE, Haymarket. Abstracts and Copies of deeds and other documents relating to the, from 1792 to 1804. Bound in a volume. small folio.

1991. ORGANOGRAPHIA; or, a Description of upwards of Three hundred Church and other organs in all parts of the world, with other information relating to the organ. With drawings and engravings. Written about the year 1825. quarto.

1992. PARRY (John). Cuttings from the Morning Post Newspaper, containing Notices written by him of the Concerts of Ancient Music from 1834 to 1848, with MS. notes by him. Mounted and bound in 2 vols. quarto.

1993. POETRY. A Collection of Songs, Poems, &c., including Paraphrases on several of the Psalms, and other portions of the Holy Scriptures. 4 vols. folio, 1735-57-67.

1994. POETRY. Recueil de Chansons et Vaudevilles. duodecimo.
Presented to the Society by Mr. A. Durlacher.

1995. REMARQUES sur l'Opera Anglais and sur la Farce. (Written about the end of the 18th century.) In the autograph of M. Boullard, "auteur, et notaire, et bibliomane." folio.

1996. ROOTSEY (S.), F.L.S. A New Notation of Music. An attempt to simplify the Notation of Music, together with an account of that now in use. Illustrated by examples both Sacred and Secular. (Printed at London in 1811, quarto). small quarto.
Presented to the Society by Mr. James Taylor.

1997. SMITH (John Stafford). An Introduction to the Art of Composing Music. In his autograph, and probably by him. oblong quarto.

1998. SMITH (John Stafford). A musical common-place book, containing a few compositions and many memoranda in his handwriting, together with several on detached slips of paper, Amongst the latter is a rough draft of the notes on the compositions in his published work, "Musica Antiqua." small folio.

1999. TAYLOR (Edward). Lectures on Music written and delivered by him at Gresham College and elsewhere. In the autograph of the author. small quarto.

English Church Music. 3rd Series.
English Dramatic Music. Eight Series (wanting the 3rd and 4th, and part of the 5th).
Purcell's King Arthur.
English Vocal Harmony. Two Series (part of the 2nd wanting).
English Vocal Part Music (part wanting).
English Madrigal Writers.
Italian School of Music. Five series (wanting one Lecture).
Flemish School of Music.
German School of Music. Five Series (part of the 5th wanting).
Gresham College.
The Gresham Professors of Music.
The Celebrations on St. Cecilia's day.

Presented to the Society by the Rev. J. E. Cox, D.D.
For the Musical Illustrations of these Lectures, see No. 1948.

2000. THEATRES, and other places of public entertainment. Collections of newspaper cuttings, extracts from various books, and engravings relative to, formed about the year 1830. Bound in a volume. quarto.

AUTOGRAPHS.

2001.

ABT (Franz). Signature to a letter in English, dated 25th June, 1862, to Robert Kanzow Bowley, soliciting admissions for himself and daughter to the Handel Festival Performance at the Crystal Palace, on Friday 27th June, 1862.

Presented to the Society by Mr. R. K. Bowley.

2002. ATTWOOD (Thomas). Letter dated November 8th, 1837, to Edward Taylor, Professor of Music in Gresham College from 1837 to 1863, giving him certain particulars respecting Richard John Samuel Stevens, Taylor's predecessor in the office.

Presented to the Society by the Rev. J. E. Cox, D.D.

2003. AYRTON (William). Letter, dated November 16th, 1837, to Edward Taylor, conveying to him some particulars of Dr. Theodore Aylward, one of Taylor's predecessors in the post of Professor of Music in Gresham College.

Presented to the Society by the Rev. J. E. Cox, D.D.

2004. BEETHOVEN (Johann Van), brother to the composer. Letter in German, dated Vienna, 24 February, 1825, offering the right of publication in England, Scotland, Ireland, America, and India, of seven of his brother's compositions (op. 124 to 130), for sale for £40.

2005. BEETHOVEN (Ludwig Van). Letter in German, dated Baden [near Vienna?], 10 July, 1813, to Herr Narena, alluding to some litigation into which he expected to be driven, "in defence of his rights," requesting the return of some of his works lent to Narena, and especially the Symphonies in C minor and B, and a March; his Oratorio he did not immediately require; thanking him for fifty florins sent by the Foresters, and expressing an intention of arranging on his return [to Vienna?] a performance for the benefit of the Ursulines, or some other institution which could be shown to require it.

2006. BEETHOVEN (Ludwig Van). Letter in German, undated and unsigned, to Herr Van Holz, apprising him of his discovery (after Holz had left his house on the previous evening) of some mislaid spoons, which he had supposed lost, and his consequent recovery of his equanimity, and inviting Holz to dine with him on the following Sunday, when he would give him a full explanation. The general tone of this letter evinces a desire on the part of the writer to remove an unpleasant feeling which he appears sensible of having occasioned.

2007. BISHOP (Sir Henry Rowley). Note, dated May 11th, 1843, to Mr. Lonsdale, inclosing a list of principal singers, and respecting an arrangement for forwarding some tickets for the Concerts of Ancient Music.

2008. BOIELDIEU (Adrien). Letter in French, dated "Friday evening," to Persius, containing remarks on an opera composed by the latter, and suggestions for the improvement of several passages therein.

2009. DONIZETTI (Gaetano). Letter in Italian, dated 28th December, 1843, to Sir Michael Costa, introducing to him a friend of the writer visiting England.

Presented to the Society by Sir Michael Costa.

2010. ELLIOTT (James). Note, dated November 10th, 1837, to Richard Taylor, informing him of the particulars of the connection of Richard John Samuel Stevens, the glee composer, with the Catch Club.

Presented to the Society by the Rev. J. E. Cox, D.D.

2011. FRESCOBALDI (Girolomo). Letter in Italian, dated Rome, 1 October, 1609, apparently to one of his patrons, complaining of some calumnious reports circulated respecting his conduct towards a pupil, and expressing his determination to prove their falsehood.

2012. GIBBONS (Orlando). Signature to a receipt dated 24th February, 1617, for £10, a quarter's pension due to him as one of his Highness's musicians at the preceding Christmas. A piece has been torn out of the side of this document, by which the whole of the surname except the initial has become lost.

2013. GRETRY (André). Letter in French, dated "a l'Hermitage, J. J. Rousseau, 10 Juin, 1811," to M. Henkart, Juge de Tribunal, à Liège, expressing his gratification on hearing of a fête given in his honour.

2014 HANDEL (George Frederic). Letter in French, dated London, $\frac{27}{16}$ October, 1730, to Francis Colman, British Envoy at Florence, thanking him for his assistance in negotiating an engagement with Senesino, the singer, for the Opera House in the Haymarket, then under the management of Handel and Heidegger.

2015. HORN (Charles Edward). Note, dated October 29th, 1845, to Edward Taylor, presenting to him a glee and a cantata of the writer's composition.

Presented to the Society by the Rev. J. E. Cox, D.D.

2016. HUMMEL (Johann Nepomuk). Letter in German, dated Vienna, 11 September, 1799, to Johann André, of Offenbach, the music publisher, respecting the publication of a newly composed cantata by Hummel, entitled "Die Siegesfeyer."

2017. LULLY (Jean Baptiste). Signature to a receipt, dated 16th January, 1697, for 600 livres on account of his salary as court musician, &c.

2018. MENDELSSOHN BARTHOLDY (Felix). Letter in German, dated Leipsic, 21 November, 1839, addressed to Herr Tretbar of Brunswick, relative to the appearance of the latter at the Leipsic concerts.

2019. MENDELSSOHN BARTHOLDY (Felix). Letter in German, dated Berlin, 5 May, 1840, to Schlesinger, the music publisher of Vienna, acknowledging the receipt of a parcel of music.

2020. MENDELSSOHN BARTHOLDY (Felix). Letter in English, dated Leipsic, 11 May, 1846, addressed to William Bartholomew. Expresses many thanks for Mr. Bartholomew's letter of the

4th, and hastens to tell him that the oratorio for the Birmingham Festival is not the Athalia (nor the Œdipus, of course) but a much greater and (to him) more important work than both together; that it is not yet quite finished, but that he writes continually to finish it in time; and that he intends sending over the first part (the longest of the two it will have) in the course of the next ten or twelve days. He asked Mr. Moore from Birmingham to have it translated by Mr. Bartholomew, and he has no doubt he [Moore] will communicate with Mr. Bartholomew about it as soon as he gets his [Mendelssohn's] letter which he wrote four or five days ago; and he begs Mr. Bartholomew will be good enough, if he can undertake it, to try to find some leisure time towards the end of this month, that the choral parts with English words may be as soon as possible in the hands of the chorus singers. Prays him to give it his best English words, for till then he feels so much more interest in this work than for his others, and he only wishes it may so last with him.

The oratorio mentioned in this letter is Elijah.
Presented to the Society by Mrs. Bartholomew.

2021. MENDELSSOHN BARTHOLDY (Felix). Letter in English, dated Leipsic, 7th October, 1846, addressed to Thomas Brewer, Honorary Secretary to the Sacred Harmonic Society. Expresses his best thanks for the letter, dated Sept. 24th, and it gives him much pleasure that the Sacred Harmonic Society will undertake the first performance of his Elijah before a London audience. Thanks the Committee most sincerely for their flattering intention, and, of course, should be most happy to conduct the work himself on such an occasion, if he could come to London in April next. Hopes and trusts he may have that pleasure, and that nothing may prevent him from doing so. But he is still doubtful, and cannot give a positive promise as far as regards his coming over; and as for the parts which you wish to have as soon as possible, he shall speak to the Editor of them, Mr. Buxton, who, he hears, is expected shortly in Leipsic, and will ask him to let you have them as soon as they can be ready.

The letter is accompanied by a transcript of the letter of Mr. Brewer mentioned in it.

2022. MEYERBEER (Giacomo). Letter in German, dated "Monday Evening," to Herr Goderth, respecting the adjustment of the words to a passage in one of the writer's compositions.

2023. NOVELLO (Vincent). Three letters to George Gwilt, one dated July 6, 48, appointing to call on and dine with him; another dated Aug^{t}. 13, 48, relative to some anthems by Dr. Boyce furnished to Novello for his edition of those compositions; and the third dated Sept^{r}. 2, 48, accompanying some books, and on other subjects.

2024. PAER (Ferdinand). Letter in French, dated Paris, 16th December, 1824, to M. le Vicomte . . . . . expressing (at the Viscount's request) his opinion of the merits of Madlle. Schaurot, a pianiste, and asking that he might be allowed to receive the proceeds of the first performance every year of a new opera which he had composed for the Theatre Italien.

2025. PAER (Ferdinand). A paper in French, undated and unsigned, setting forth his motives for desiring that his opera, Agnese, might not be reproduced at the time of writing, [in Paris?].

2026. PISTRUCCI (Filippo). Sonnet, in Italian, dated 15th June, 1838, addressed to Edward Taylor, Professor of Music in Gresham College, on his public delivery on 12th, 13th and 14th June, 1838, of lectures on the Vocal Harmony of the Italian School in the 16th century.

Presented to the Society by the Rev. J. E. Cox, D.D.

2027. PLAYFORD (Henry). Letter, dated "Temple Change, June 4, 1703," to his cousin [Mr. Lewis?] requesting the loan of £10.

2028. PLAYFORD (Henry). Letter, dated "Temple Change, July 21, 1703," to his cousin, Mr. Lewis, requesting payment of £5, balance of £10, the price of a picture.

2029. PLAYFORD (John). Certificate, as Clerk of the Temple Church, of the burial there, on 28th June, 1683, of Sir Edmond Sanders, Knight, Lord Chief Justice of the Court of King's Bench.

2030. ROSSINI (Gioachino). Letter, in Italian, dated Paris, 6th November, 1856, to Sir Michael Costa, thanking him for a present of a Stilton cheese, and complimenting him on his success as an oratorio composer [in reference to Eli, produced at Birmingham Musical Festival in 1855, and in London by the Sacred Harmonic Society in 1856.]

Presented to the Society by Sir M. Costa.

2031. SPOHR (Louis). Letter, in German, dated Cassel, 12th May, 1844, to J. A. Stumpff of London, expressing an unfavourable opinion of a violin fitted with some novel contrivances of Stumpff's invention, which had been sent to him for trial.

2032. SPONTINI (Gasparo). Letter, in French, dated Paris, 12th April, 1843, to the Committee of an Association, respecting the performance of some pieces from his opera, La Vestale, at a festival to be given by the Association.

2033. STREET (William F.) Letter, dated 9th November, 1837, to Edward Taylor, Professor of Music in Gresham College, with some particulars respecting Dr. John Bull and Richard John Samuel Stevens, former Professors of Music in the College.

Presented to the Society by the Rev. J. E. Cox, D.D.

2034. TAYLOR (Richard). Letter, dated Nov. 15th, 1837, to his brother, Edward Taylor, with information concerning Richard John Samuel Stevens as Organist of the Charter House.

Presented to the Society by the Rev. J. E. Cox, D.D.

2035. WEBER (Carl Maria Von). Draft of a letter, in German, dated 30 Sept., 1820, to the members of some Royal Chapel [at Copenhagen?], soliciting their co-operation at a concert he intended giving.

2036. ZINGARELLI (Nicolo). Letter, in Italian, dated Naples, 9 November, 1829, to Sir Michael Costa, inquiring as to the success of the cantata written by Zingarelli for, and produced at, the Birmingham Musical Festival in the preceding October, and in charge of which Sir M. Costa came to England.

Presented to the Society by Sir M. Costa.

MUSICAL LITERATURE.

TREATISES, ESSAYS, &c., ON THE SCIENCE AND PRACTICE OF MUSIC.

2037. AIJGUINO (Illuminato). Il Tesoro Illuminato di tutti i Tuono di Canto figurato. Portrait. quarto.
Venice, 1581.

2038. ALBRECHTSBERGER (John George). Methods of Harmony, Figured Bass, and Composition, adapted for Self Instruction. Translated from the German edition of Seyfried, with the Remarks of M. Choron translated from the Paris edition, by Arnold Merrick. Portrait of the Author.
2 vols., octavo. *London*.

2039. ALFIERI (Pietro). Saggio Storico Teorico Pratico del Canto Gregoriano o Romano per istruzione de gli ecclesiastici.
quarto. *Rome*, 1835.
Presented to the Society by Mr. J. A. Novello.

2040. ALGAROTTI (Il Conte). Saggio sopra l'opera in musica.
small octavo. *Legborn*, 1763.

2041. ALGAROTTI (Count). An Essay on the Opera.
small octavo. *London*, 1767.
Presented to the Society by Mr. A. Durlacher.

2042. ALSTEDIUS (Johannes Henricus), Templum Musicum; or, The Musical Synopsis of the learned and famous Johannes Henricus Alstedius, being a Compendium of the Rudiments

both of the mathematical and practical part of Musick: of which Subject not any book is extant in our English tongue. Faithfully translated out of Latin by John Birchensha. (Wanting Frontispiece.)
small octavo. *London*, 1664.

2043. ANTONIOTTO (Giorgio). L'Arte Armonica; or, a Treatise on the Composition of Musick, with an Introduction on the History and Progress of Musick, from its beginning to this time. 2 vols. folio. *London*, 1760.

2044. ANTONIOTTO (Giorgio). The same, another copy. Bound up with Naumberger's translation of Turk's Treatise on the Pianoforte.

2045. APRILI (Giuseppe). Trertasei Solfeggi per Soprano, col Basso Numerato. oblong folio. *Naples.*

2046. APRILI (Giuseppe). The Modern Italian Method of Singing, with a variety of Progressive Examples and Thirty-six Solfeggi. oblong folio. *London.*

2047. ARISTOXENUS RHYTHMISCHE und Metrische Messungen im gegensatz gegen neuere auslegungen namentlich Westphal's und zur rechtfertigung der von Lehrs befolgten messungen von Bernard Brill. octavo. *Leipsic*, 1870.

2048. ARON (Piero). Toscanello in Musica. Nuovamente Stãpata con la gionta de lui fatta. folio. *Venice*, 1539.

2049. ASIOLI (Bonifazio). Trattato di Armonia. Portrait of the author. folio. *Milan.*

2050. ASIOLI (Bonifazio). The same. Second edition. Portrait. folio. *Milan.*

2051. ASIOLI (Bonifazio). Il Maestro di Composizione; ossia, Seguito del Trattato d'Armonia. Portrait of the author, and Facsimile of his handwriting. folio. *Milan.*

2052. ASIOLI (Bonifazio). Scala e Salti per il Solfeggio preparazione al Canto e Ariette di. Two copies. oblong folio. *Milan.*

2053. ASIOLI (Bonifazio). L'Allievo al Clavicembalo. Three parts, in one volume. oblong folio. *Milan.*

2054. ASIOLI (Bonifazio). Elementi per il Contrabasso, con nuova maniere di digitare. oblong folio. *Milan.*

2055. AVISON (Charles). An Essay on Musical Expression, [with a letter concerning the Music of the Ancients by Rev. John Jortin.] Third edition. small octavo. *London*, 1775.

See Dr. W. Hayes's Remarks on this Essay, No. 2165.

2056. BARNETT (John). School for the Voice, or, The Principles of Singing; a Treatise on the culture and developement of the voice, &c. Portrait. folio. *London, n. d.*

2057. BASLER (C.) A Pictorial Representation of the Science of Harmony, and the relationship of chords; designed by C. Basler, and translated by George French Flowers. folio. *London*, 1850.

2058. BAYLEY (Rev. Anselm), LL.D. A Practical Treatise on Singing and Playing. octavo. *London*, 1771.

2059. BAYLEY (Rev. Anselm), LL.D. The Alliance of Musick, Poetry, and Oratory. Vignette by Stothard. octavo. *London*, 1789.

2060. BEDFORD (Rev. Arthur). The Temple Musick; or an Essay concerning the method of singing the Psalms of David in the Temple before the Babylonish Captivity. Wherein the Musick of our Cathedrals is vindicate. octavo. *London*, 1706.

2061. BEDFORD (Rev. Arthur). The Great Abuse of Musick. In two parts, containing an account of the use and design of musick among the ancient Jews, Greeks, Romans, and others, with their concern for and care to prevent the abuse thereof; and also an account of the immorality and profaneness which is occasioned by the corruption of that most noble science in the present age. octavo. *London*, 1711.

2062. BEETHOVEN (Ludwig Van). Etudes de Beethoven. Traité d'Harmonie et de Composition, traduit de l'Allemand, par F. Fetis. Portrait of Beethoven and view of his tomb. 2 vols. octavo. *Paris*, 1833.

2063. BERLIOZ (Hector). A Treatise upon Modern Instrumentation and Orchestration. Translated from the French by Mary Cowden Clarke. octavo. *London*, 1856.

2064. BERTEZEN (Salvatore). Principi della Musica. octavo. *London*, 1781.

Presented to the Society by Mr. R. W. Haynes.

2065. BERTI (Lorenzo). Regole di Canto Gregoriano. quarto. *Rome*, 1836.

2066. BERTON (Henri Montan). Traité d'Harmonie, suivi d'un Dictionnaire des Accords. Portrait. 4 vols. quarto. *Paris* [1814].

2067. BERTRAND (Gustave). Les Nationalitiés Musicales. Etudiées dans le Drama Lyrique. duodecimo. *Paris*, 1871.

2068. BEVIN (Elway). A Brief and Short Introduction of the Art of Music, to teach how to make Descant of all proportions that are in use. Very necessary for all such as are desirous to attaine to knowledge in the Art, and may by practice, if they can sing, soone be able to compose three, foure, and fiue parts: and, also to compose all sorts of Canons that are used by the directions of two or three parts in one, upon the plain song. (The title and first two pages in MS.)

quarto. *London*, 1631.

Bound with odd parts of Canzonets by Morley, and Instrumental Music by Adson, Morley and Rossetor.

2069. BOETHIUS (Annius Manlius Torquatus Severinus). [Tractati] de Arithmetica, de Musica, et de Geometria.

folio. *Venice*, 1499.

2070. BONA (Joannes). Di Divina Psalmodia, ejusque Causis, Mysteriis et Disciplinis, De que variis Ritibus omnium Ecclesiarum in psallendis Diuinis Officiis. Tractatus Historicus, Symbolicus, Asceticus. Editio secunda.

quarto. *Paris*, 1663.

2071. BREMNER (Robert). The Rudiments of Music; or, A Short and Easy Treatise on that subject. To which is added, a Collection of the best Church-tunes, Canons and Anthems.

small octavo. *Edinburgh*, 1756.

2072. BREMNER (Robert). The same. Another edition.

octavo. *London*, 1763.

Presented to the Society by the Rev. F. J. Stainforth.

2073. BROSSARD (Sebastian de). Dictionnaire de Musique. Troisième edition. octavo. *Amsterdam, n. d.*

2074. BROWN (Rev. Dr. John). A Dissertation on the rise, union, and power, the progressions, separations, and corruptions, of Poetry and Music; to which is prefixed "The Cure of Saul," a sacred ode. quarto. *London*, 1783.

2075. BROWNE (Richard). Medicina Musica; or, a Mechanical Essay on the effects of singing, music and dancing on human bodies. small octavo. *London*, 1729.

2076. BURROWES (J. F.). The Thorough Bass Primer: containing Explanations and Examples of the principles of Harmony. Fourth edition. duodecimo. *London*, 1826.

Presented to the Society by Mr. W. O. Mitchell.

The same. Ninth edition. duodecimo. *London*, 1835.
The same. Tenth edition. duodecimo. *London*, 1836.
The same. Fourteenth edition. duodecimo. *London*, 1839.

2077. BUSBY (Thomas), Mus. Doc. A Musical Manual, or Technical Dictionary containing explanations of all the Terms used in the Harmonic Art, &c. octavo. *London*, 1828.

Presented to the Society by the Rev. F. J. Stainforth.

2078. BUSBY (Thomas), Mus. Doc. A Complete Dictionary of Music. small octavo. *London.*

2079. BUTLER (Charles). The Principles of Musik, in singing and setting; with the two-fold use thereof [Ecclesiasticall and Civil.] octavo. *London*, 1636.

Presented to the Society by the Rev. F. J. Stainforth.

2080. CALLCOTT (John Wall), Mus. Doc. A Musical Grammar, in four parts, viz. 1. Notation; 2. Melody; 3. Harmony; 4. Rhythm. duodecimo. *London*, 1806.

2081. CALMET (Augustin). A Critical Dissertation on the Musical Instruments of the Hebrews. [Being No. III. of the work entitled "Antiquities, Sacred and Profane: or, A Collection of Curious and Critical Dissertations on the Old and New Testaments. Done into English with Notes, by N. Tindal, M.A."] Plate. quarto. *London*, 1724.

2082. CAMPAGNOLI (B.). Nouvelle Méthode de la Mécanique Progressive du Jeu de Violon. French and German text. Plates. folio. *Leipsic.*

2083. CAMPION (Thomas). "A New Way of making Foure parts in Counter-point, by a most familiar and infallible Rvle. Secondly, a necessary discourse of Keyes and their proper Closes. Thirdly, the allowed passages of all Concords, perfect or imperfect, are declared. Also, by way of Preface, the nature of the Scale is expressed, with a briefe Method teaching to Sing." small octavo. *London, n. d.* [1618?]

2084. CAMPION (Thomas), Mus. Doc. The same, under the title of "The Art of Setting or Composing of Musick in Parts . . . . The second edition, with large annotations thereon by Mr. Christopher Sympson." small octavo. *London*, 1655.

2085. CAMPION (Thomas), Mus. Doc. The same. Title, "The Art of Descant or Composing of Musick in Parts . . . . The last edition with Annotations thereon by Mr. Christopher Simpson." small octavo. *London*, 1664.

2086. CASALI (Ludovico). Generale Invito alle Grandezza e Maraviglie della Musica. quarto. *Modena*, 1629.

2087. CATEL. Traité d'Harmonie. French and German text. folio. *Leipsic.*

2088. CHERUBINI (Louis). A Course of Counterpoint and Fugue. Translated by J. A. Hamilton. Portrait. 2 vols. octavo. *London*, 1837.

2089. CHORLEY (Henry F[othergill]). Handel Studies. octavo. *London*, 1859.

Presented to the Society by the Author.

2090. CHORON (Alexandre). Principes de Composition des Ecoles d'Italie, adoptés par le Gouvernement Français pour servir à l'instruction des Elèves des Maitrises de Cathédrales. 3 vols. folio. *Paris.*

2091. CHRIST (Wilhelm) and M. PARANIKAS. Anthologia Græca Carminum Christianorum. octavo. *Leipsic*, 1871.

2092. [CLAGGET (Charles)]. A Discourse on Musick, to be delivered at Mr. Clagget's Attic Concert at the King's Arms, Cornhill, October 31, 1793. Portrait. octavo. *London* [1793]. Songs, &c., in the Night's Entertainment. octavo. *Ibid.*

Bound with other Pamphlets.

2093. CLARK (Richard). An Examination into the derivation, etymology, and definition of the word "Madrigale." octavo. *London*, 1852.

Presented to the Society by the Author.

2094. CLARK (Richard). An Address on the existing high pitch of the Musical Scale. octavo. *London*, 1845.

Bound up with De la Fage's Tonique Unité.

2095. CLARKE (James). A Catechism of the Elements of Harmony. octavo. *London, n. d.* [1863?]

Presented to the Society by Mr. John Bishop.

2096. CLEMENTI (Muzio). Second part of his Introduction to the Art of Playing on the Pianoforte; being an improvement on his work formerly called an Appendix to his Introduction, containing Preludes, &c., &c. Arranged and fingered by him. folio. *London.*

2097. CLEMENTI (Muzio). Gradus ad Parnassum; ou, L'Art de jouer le Pianoforte démontrie par des Exercises dans le style sevère et dans le style élégant. Livre 1er. folio. *Milan.*

Presented to the Society by Mr. A. Durlacher.

2098. CLEMENTI (Muzio). Gradus ad Parnassum, or the Art of Playing on the Pianoforte. Volumes I. and II. folio. *London.*

2099. COLLIER (Rev. Jeremy). Essays on several Moral Subjects. octavo. *London*, 1698.
Presented to the Society by Dr. E. F. Rimbault.

2100. COSTA (Andrea). Analytical Considerations on the Art of Singing. small octavo. *London*, 1838.

2101. COUSSEMAKER (E. de). Scriptorum de Musica Medii Ævi. Novam Seriam a Gerbertina alteram collegit nuncque primam edidit. Three volumes. quarto. *Paris*, 1864-69.

2102. CROTCH (William), Mus. Doc. Elements of Musical Composition, comprehending the Rules of Thorough-bass and the Theory of Tuning. Plates. quarto. *London*, 1812.

2103. CROTCH (William), Mus. Doc. Substance of several Courses of Lectures on Music, read in the University of Oxford and in the Metropolis. octavo. *London*, 1831.
Presented to the Society by Mr. Thomas Brewer.

2104. CZERNY (Carl). Letters on Thorough-bass, with an Appendix on the higher branches of Musical Expression. Translated by J. A. Hamilton. octavo. *London*.

2105. CZERNY (Carl). Systematische Anleitung zum Fantasieren auf dem Pianoforte. Op. 200. folio. *Vienna*.

2106. CZERNY (Carl). A Complete Theoretical and Practical Pianoforte School, from the first rudiments of playing to the highest and most refined state of cultivation. Portrait of the author, and fac-simile of his writing. 3 vols. folio. *London*.

2107. D'ALEMBERT (Jean le Rond). Elemens de Musique, Théorique et Pratique suivant les Principes de M. Rameau, éclaircis, développés et simplifiés. small octavo. *Lyons*, 1772.

2108. DANNELEY (J. F.) An Encyclopedia, or Dictionary of Music. duodecimo. *London*, 1825.
Presented to the Society by Mr. A. Durlacher.

2109. DANNELEY (J. F.) A Musical Grammar, comprehending the principles and rules of the science. duodecimo. *London*, 1826.
Presented to the Society by Mr. A. Durlacher.

2110. DE LA FAGE (Adrien). De l'Unité Tonique et de la Fixation d'un Diapason Universel. small octavo. *Paris*, 1859.
Bound up with Clark's Address on Musical Pitch. See No. 2094.

2111. DE LA FOND (John Francis). A New System of Music, both Theoretical and Practical, and yet not Mathematical. octavo. *London*, 1725.
Presented to the Society by Mr. R. W. Haynes.

2112. DELLA GATTA (Marco). Breve Ragguaglio delle principali regole del Canto fermo Gregoriano. quarto. *Naples*, 1793.

2113. DESCARTES (Renatus). His Excellent Compendium of Musick: with Necessary and Judicious Animadversions thereupon. By a Person of Honour [William Brouncker, Lord Brouncker]. quarto. *London*, 1653.

2114. DONI (Giovanni Battista). Compendio dal Trattato de Generi e de Modi della Musica. quarto. *Rome*, 1635.

2115. D'ORTIGUE (Joseph). La Musique à l'Eglise. octavo. *Paris*, 1861.

2116. DUBOS (The Abbé Jean Baptiste). Critical Reflections on Poetry, Painting, and Music, with an Inquiry into the rise and progress of the Theatrical Entertainments of the Ancients. Translated into English by Thomas Nugent, from the fifth edition. 3 vols. octavo. *London*, 1748.

Presented to the Society by Mr. R. W. Haynes.

2117. [ELLIS (Sir Richard).] Fortuita Sacra; quibus subjicitur Commentarius de Cymbalis. octavo. *Rotterdam*, 1727.

A manuscript memorandum on the title-page of this copy assigns the work to Jeremiah Markland.

2118. ENGEL (Carl). An Introduction to the study of National Music; comprising Researches into Popular Songs, Traditions, and Customs. octavo. *London*, 1866.

2119. ESSAY on the power of Numbers and the principles of Harmony in Poetical Compositions. octavo. *London*, 1749.

Bound with other pamphlets.

2120. FALKENER (Robert). Instructions for playing the Harpsichord. Second edition. folio. *London*, 1774.

Bound with several pieces of music.

2121. FETIS (François Joseph). Méthode Elémentaire et Abrégée d'Harmonie et d'Accompagnement. folio. *Paris*.

2122. FETIS (François Joseph). Traité de l'Accompagnement de la Partition sur le Piano ou l'Orgue. folio. *Paris*.

2123. FETIS (François Joseph). Traité du Chant en Chœur. folio. *Paris*.

2124. FETIS (François Joseph). A Treatise on Choir and Chorus Singing. Translated into English [from the "Traité du Chant en Chœur"] by the Rev. Thomas Helmore, M.A. octavo. *London*, 1854.

Presented to the Society by the Translator.

2125. FETIS (François Joseph). Solféges Progressifs, avec Accompagnement de Piano, précédés des "Principes de la Musique." folio. *Paris.*

2126. FEYJOO. Three Essays or Discourses on the following subjects: A Defence or vindication of the Women; Church Music; a comparison between antient and modern Music. Translated from the Spanish by a Gentleman. octavo. *London*, 1778.

2127. FLUTE. The Compleat Tutor for the German Flute, containing the best and easiest Instructions for Learners on that Instrument: to which is added, a Choice Collection of the most celebrated Minuets and Marches by the best Masters. Frontispiece. small quarto. *Published by Walsh, London.*

2128. FONTANA (Bartolomeo). The Musical Manual, containing both the Theory and Practice of Instrumental and Vocal Music. small octavo. *London*, 1847.

2129. FORDE (William). The Art of Singing at Sight. octavo. *London.*

2130. FORDE (William). Principles of Singing. octavo. *London*, 1830.

2131. FORDE (William). An Essay on the Key in Music. octavo. *London.*

2132. FORSTER (Emanuel Aloys). Anleitung zum General-Bass. oblong octavo. *Leipsic.*

2133. FRAMERY GINGUENE, et DE MOMIGNY. Encyclopédie Méthodique. Musique, publiée par. 2 vols. Autograph of Dr. Callcott on the half title of Volume I. quarto. *Paris*, 1791-1818.

2134. FULLER (S. Margaret). Papers upon Literature and Art. Two parts in one volume. octavo. *London*, 1846.

Presented to the Society by Mr. R. W. Haynes.

2135. FUX (Johann Joseph). Gradus ad Parnassum, sive Manuductio ad Compositionem Musicæ Regularem, Methodo novâ ac certâ, nondum ante tam exacto ordine in lucem edita. folio. *Vienna*, 1725.

2136. FUX (John Joseph). Practical Rules for learning Composition, translated from a work entitled "Gradus ad Parnassum," written originally in Latin. folio. *London.*

Bound up with Heck's Thorough-Bass.

2137. GAFORIUS (Franchinus). Practica Musicæ. folio. *Milan*, 1496.

2138. GAFORIUS (Franchinus). De Harmonia Musicorum Instrumentorum. folio. *Milan*, 1518.

2139. GALILEI (Vincentio). Dialogo della Musica Antica e Moderna, in sua difesa contro Joseffo Zerlino. folio. *Florence*, 1602.

2140. GARCIA (Manuel). Ecole di Garcia. Traité Complet de l'Art du Chant, en deux parties. Première Partie, deuxième édition. Seconde Partie, première édition. folio. *Paris*, 1847.

2141. GARDINER (William). The Music of Nature; or, an Attempt to prove that what is passionate and pleasing in the Art of Singing, Speaking and Performing upon Musical Instruments, is derived from the sounds of the Animated World. With curious and interesting Illustrations. octavo. *London*, 1832.

Presented to the Society by Mr. R. W. Haynes.

2142. GASPARINI (Francesco). L'Armonico Pratico al Cimbalo. Regole osservazioni, ed avvertimenti per buon suonare il Basso e accompagnare sopra il Cimbalo, Spinetta ed Organo. quarto. *Bologna*, 1722.

Presented to the Society by Mr. J. A. Novello.

2143. GEMINIANI (Francesco). Guida Armonica, o Dizionario Armonico; being a sure Guide to Harmony and Modulation. folio. *London*.

2144. GEMINIANI (Francesco). A Treatise of Good Taste in the Art of Musick. folio. *London*, 1749.

2145. GERBERT (Martin). De Cantu et Musica Sacra a prima Ecclesiæ ætate usque ad præsens tempus. Plates. 2 vols. quarto. *San Blasis*, 1774.

2146. GERVINUS (G. G.) Händel und Shakespeare. Zur Æsthetik der Tonkunst. octavo. *Leipsic*, 1868.

2147. GLAREANUS (Henricus Loritus). Dodecachordon folio. *Basle*, 1547.

2148. GODDARD (Joseph). The Philosophy of Music: a series of Essays. octavo. *London*, 1862.

Presented to the Society by the Author.

2149. GOODBAN (T.) The Rudiments of Music. octavo. *London*.

2150. GOSS (Sir John). An Introduction to Harmony and Thorough-bass. folio. *London*, 1833.

2151. [GOUDAR (Sara)]. Remarques sur la musique et la danse, ou, Lettres de M. G . . . à Milord Pembroke. Avec supplement. duodecimo. *Venice*, 1773.

2152. GRAHAM (G. F.) An Essay on the Theory and Practice of Musical Composition, including the article "Music," in the seventh edition of the "Encyclopædia Britannica," with an Introduction and Appendix. quarto. *Edinburgh*, 1838.

2153. GRASSINEAU (James). A Musical Dictionary. octavo. *London*, 1740.

Presented to the Society by Mr. R. W. Haynes.

2154. GREEK MUSIC. De Veteris Græcorum Musices in omnes scientias usu, et energia divinatio. small folio. *Venice*, 1762.

Presented to the Society by Messrs. Keith, Prowse, and Co.

2155. GREETING (Thomas). The Pleasant Companion; or, New Lessons and Instructions for the Flagelet. oblong octavo. *London*, 1680.

Greeting is mentioned by Samuel Pepys in March, 1667, as teaching Mrs. Pepys to play on the flageolet.

2156. GRETRY (André). Memoires, ou, Essais sur la Musique. Trois Tomes. octavo. *Paris, Pluviôse, An V.* [1797.]

2157. [GWILT (Joseph)]. The Article "Music," from the "Encyclopædia Metropolitana." quarto. *London* (?)

2158. HAMILTON (J. A.) Catechism on the Art of writing for an Orchestra, and on playing from a score. duodecimo. *London*, 1835.

2159. HAMILTON (J. A.) Catechism of Double Counterpoint and Fugue. duodecimo. *London.*

2160. HAMILTON (J. A.) Historical, Descriptive, and Practical Catechism of the Organ. duodecimo. *London.*

2161. HAMILTON (J. A.) Catechism of Counterpoint, Melody, and Composition. Fifth edition. Revised and enlarged by John Bishop. duodecimo. *London*, 1863.

Presented to the Society by Mr. John Bishop.

2162. HARPSICHORD. The Harpsichord Illustrated and Improv'd: wherein is shewn the Italian manner of Fingering, with Suits of Lessons for Beginners and those who are already proficients on that Instrument and the Organ, with Rules for attaining to play a Thorough Bass. Also with Rules for Tuning the Harpsichord or Spinnet. octavo. *Published by Walsh, London.*

The Compleat Tutor for the Harpsichord or Spinnet, wherein is shewn the Italian manner of Fingering, with Suits of Lessons for Beginners & those who are already

proficients on that Instrument & the Organ, with Rules for tuneing the Harpsichord or Spinnet. octavo. *London.*

2163. HARRIS (James). Three Treatises; the first concerning Art; the second concerning Music, Painting and Poetry; the third concerning Happiness. Second edition.
octavo. *London*, 1765.

2164. HAWKINS (John Sidney). An Inquiry into the Nature and Principles of Thorough Bass, on a new plan.
octavo. *London*, 1817.
Bound with "The Quarterly Musical Register," January, 1812, and Rev. C. J. Smyth's "Letters on Singing."

2165. [HAYES (William), Mus. Doc.] Remarks on Mr. Avison's Essay on Musical Expression. [See No. 2055.]
small octavo. *London*, 1753.
Presented to the Society by Mr. John Petheram.

2166. HECK (John Caspar). The Art of Playing Thorough-bass, &c.
folio. *London.*
Bound with Fux's "Rules for learning Composition."

2167. HELMHOLTZ (H.) Theorie Physiologique de la Musique fondée sur l'étude des sensations auditives. Traduit de l'Allemand par M. G. Guéroult. octavo. *Paris*, 1868.

2168. HIGGINS (W. Mullinger). The Philosophy of Sound and History of Music. small octavo. *London*, 1838.
Presented to the Society by Mr. W. J. Brown.

2169. HOLDER (Rev. William), D.D. A Treatise on the Natural Grounds and Principles of Harmony.
small octavo. *London*, 1694.
Presented to the Society by Mr. W. J. Thoms.

2170. HOLDER (Rev. W.), D. D. The same. Second edition.
small octavo. *London*, 1701.

2171. HOLDER (Rev. W.), D.D. The same; to which is added, Rules for playing a Thorough-bass, &c., by Mr. Godfrey Keller. octavo. *London*, 1731.
Presented to the Society by Mr. John Moore.

2172. HORNCASTLE (James Henry). The whole art of Singing at Sight exemplified in a series of easy and familiar Exercises.
octavo. *London.*

2173. HOYLE (John). Dictionarium Musica; being a complete Dictionary or Treasury of Music. octavo. *London*, 1770.
Bound with Lampe's "Art of Music."

2174. HUMMEL (Johann Nepomuk). A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Pianoforte, commencing with the simplest elementary principles, and including every information requisite to the most finished style of performance. Portrait of the author, and facsimile of his writing. folio. *London.*

2175. IMBIMBO (E.) Seguito di Partimenti, ossia, Esercizio d'Armonia Vocale e Instrumentale sopra i Bassi Fugati. Italian and German text. folio. *Paris.*

2176. JACKSON (William), of Exeter. Thirty Letters on various subjects. 3rd edition. octavo. *London*, 1795.

2177. JACKSON (William) [of Hammersmith]. A Preliminary Discourse to a Scheme demonstrating the perfection and harmony of Sounds. octavo. *London, n. d.*

Bound with other tracts.

2178. JACOBSTHAL (Gustav). Die Mensuralnotenschrift des Zwœlften und Dreizehnten Jahrhunderts. octavo. *Berlin*, 1871.

2179. JAMARD (—.) Recherches sur la Theorie de la Musique. octavo. *Paris*, 1769.

2180. JONES (Rev. James). A Manual of Instructions on Plain Chant or Gregorian Music, with the Chants as used in Rome for High Mass, &c. Compiled chiefly from Alfieri and Berti. quarto. *London*, 1845.

2181. JONES, (Rev. William) of Nayland. A Treatise on the Art of Music. folio. *Colchester*, 1784.

2182. JONES, (Rev. William) of Nayland. The same, second edition. folio. *Sudbury*, 1827.

2183. JUE (Edward). La Musique apprise sans Maître. octavo. *Paris*, 1838.

2184. KEEBLE (John). The Theory of Harmonics, or an Illustration of the Grecian Harmonica. quarto. *London*, 1784.

2185. KING (M. P.) A General Treatise on Music, particularly on Harmony or Thorough-bass, and its application in composition. folio. *London*, 1800.

2186. KIRCHER (Athanasius). Musurgia Universalis, sive, Ars Magna consoni et dissoni. Two volumes in one. Plates. folio. *Rome*, 1650.

2187. KOCH (Henrich Christoph). Musikalisches Lexikon. octavo. *Frankfort on the Maine*, 1802.

2188. KOLLMAN (Augustus Frederic Christopher). An Essay on Practical Musical Composition. Second edition. folio. *London*, 1812.

2189. KOLLMAN (Augustus Frederick Christopher). A New Theory of Musical Harmony. Second edition.
folio. *London*, 1823.

2190. KORNMÜLLER (Utto). Lexikon der Kirchlichen Tonkunst.
octavo. *Brixen*, 1870.

2191. [LABORDE (J. B. de).] Essai sur la Musique Ancienne et Moderne. 4 vols. Plates. quarto. *Paris*, 1780.

2192. LAMPE (John Frederick). A Plain and Compendious Method of teaching Thorough-bass. quarto. *London*, 1737.

2193. LAMPE (John Frederick). The Art of Musick.
octavo. *London*, 1740.

Bound with Hoyle's "Dictionarium Musica."

2194. LANZA (Gesualdo). Elements of Singing in the Italian and English Styles familiarly and thoroughly exemplified, for pupils of every age to acquire the science of vocal music with greater facility. Portrait of the author, and other plates. 4 vols. oblong folio. *London.*

2195. LEHMANN (J. T.) Anleitung die Orgel rein und richtig stimmen zu lernern und in guter Stimmung zu erhalten.
Leipsic, n. d.

Presented to the Society by Mr. John Bishop.

2196. LEMOINE (Henry). Cours d'Harmonie Pratique et Théorique.
folio. *Paris.*

2197. LEVESQUE ET BECHE. Solfèges d'Italie, avec la bass chiffrée, composés par Leo, Durante, Scarlatti, Hasse, Porpora, Mazzoni, Caffaro, David, Perez, &c., et recueillia par.
oblong folio. *Paris.*

2198. LICHTENTHAL (Pietro). Dizionario e Bibliografia della Musica. 4 vols. bound in 2. octavo. *Milan*, 1826.

2199. LISTENIUS (Nicolaus). Musica: ab authore denuo recognita, multisq: novis regulis et exemplis adaucta.
small octavo. *Nuremberg, s. a.* [1540?]

2200. LOCKE (Matthew). Melothesia: or, Certain General Rules for Playing upon a Continued Bass. With a Choice Collection of Lessons for the Harpsicord and Organ of all sorts. . . . . The First Part. oblong quarto. *London*, 1673.

2201. LOCKE (Matthew). The Present Practice of Musick Vindicated against the Exceptions and New Way of Attaining Musick lately Publish'd by Thomas Salmon, M.A. &c. by. To which is added Dvellum Mvsicvm. By John Phillips,

Gent. Together with a Letter from John Playford to Mr. T. Salmon by way of Confutation of his Essay, &c.
small octavo. *London*, 1673.

For other portions of this controversy, see Nos. 2265 and 2266.

2202. LOGIER (J. B.) Sequel to the First Companion to the Chiroplast, being a succession of Progressive Lessons, grounded upon the harmonies of the early easy lessons in that work, so as to be played with them in concert; and
Sequel to the Second Companion to the same. In one vol. folio. *London.*

2203. MACE (Thomas). Musick's Monument; or, a Remembrancer of the Best Practical Musick, both Divine and Civil, that has ever been known to have been in the World. Portrait of the author. small folio. *London*, 1676.

2204. MACE (Thomas). The Same. Another copy, wanting the portrait.
Presented to the Society by John Lucius Dampier, Esq.

2205. MAINZER (Joseph). A Treatise on Musical Grammar and the principles of Harmony. octavo. *London*, 1843.
Presented to the Society by the Publisher.

2206. MAINZER (Joseph). Singing for the Million, a Practical Course of Musical Instruction. octavo. *London*, 1842.
Presented to the Society by Mr. Mainzer.

2207. MALCOLM (Alexander), A.M. A Treatise on Music, Speculative, Practical and Historical. octavo. *London*, 1730.
Presented to the Society by Mr. John Calvert.

2208. MARA (La). Musikalische Studienköpfe. [Zur Weber, Schubert, Mendelssohn, Schumann, Chopin, Liszt und Wagner]. 16mo. *Leipsic*, 1868.

2209. MARIAGE (La) de la Musique avec la Danse (1664). Précédé d'une Introduction Historique, et accompagné de notes et éclaircissements. Publie par J. Gallay.
duodecimo. *Paris*, 1870.

2210. MARPOURG (Frideric Wilhelm). Traité de la Fugue et du Contrepoint. folio. *Paris*, 1801.

2211. MARPOURG (Frideric Wilhelm). Principles du Clavecin.
quarto. *Berlin*, 1756.

2212. MARPOURG (Frideric Wilhelm). Kritische Briefe über die Tonkunst. 2 vols. quarto. *Berlin*, 1760.

2213. MARTINI (Padre Giambattista). Esemplare o sia Saggio Fondamentale prattico di Contrapunto sopra il Canto Fermo.
2 vols. folio. *Bologna*, 1774.

2214. MARTINI (Giovanni P. E.) Ecole d'Orgue, divisée en Trois Parties, résumée d'après l'ouvrages des plus célèbres Organistes de l'Allemagne. folio. *Paris.*

2215. MARX (Dr. Adolph Bernard). The School of Musical Composition, Translated from the German by Augustus Wehrmann. Vol. I. (all published). octavo. *London*, 1852.

2216. MARX (Dr. Adolph Bernard). The Universal School of Music; a Manual for Teachers and Students in every branch of Musical Art. Translated from the German by A. H. Wehrmann. octavo. *London*, 1853.

2217. MATTHESON (Johann). Der Vollkommene Capellmeister, das ist Grundliche Anzeige aller derjenigen Sachen, die einer wisser, konnen, und vollkommen inne haben muss, der einer Capelle mit Ehren und Nutzen vorstehen will. folio. *Hamburg*, 1739.

2218. [MAXWELL (John).] An Essay upon Tune, being an Attempt to free the scale of Music and the tune of instruments from imperfection. Plates. octavo. *Edinburgh*, 1781.

Presented to the Society by Mr. R. W. Haynes.

2219. MEIBOMEUS (Marcus). Antiquæ Musicæ Auctores Septem, Græce et Latinæ. Marcus Meibomeus restituit, ac Notis explicavit. Two volumes in one. quarto. *Elzevir, Amsterdam*, 1652.

2220. MERSENNE (Marin). Harmonicorum Libri in quibus agitur de sonorem natura, causis et effectibus; de consonantiis, dissonantiis, rationibus, generibus, modis, cantibus, compositione orbisque totius Harmonicus Instrumentibus. folio. *Paris*, 1636.

2221. MORLEY (Thomas), Mus. Bac. "A Plaine and Easie Introduction to Practicall Musicke, Set downe in forme of a dialogue: Devided into three partes. The first teacheth to sing with all things necessary for the knowledge of prickt song. The second treateth of descante and to sing two parts in one upon a plain song or ground, with other things necessary for a descanter. The third and last part entreateth of composition of three, foure, five or more parts, with many profitable rules to that effect. With new songs of 2, 3, 4 and 5 parts." small folio. *London*, 1597.

2222. MORLEY (Thomas), Mus. Bac. The same. small folio. *London*, 1608.

2223. MORLEY (Thomas), Mus. Bac. The same. quarto. 1771.

This edition contains an appendix, wherein the several compositions printed in separate parts in the body of the work are given in score.

2224. MOZART (Leopold). Gründliche Violinschule. Vierte Auflage. Portrait and plates. quarto. *Frankfort and Leipsic*, 1791.

2225. MOZART (W. A.) Practical Elements of Thorough-bass, translated by Samuel Godbè. octavo. *London.*

2226. MUSIC (An Universal Dictionary of). A. to Magnus (all published).
oblong folio. *Published by Harrison, London*, [17—].

2227. NATHAN (J.) An Essay on the History and Theory of Music, and on the qualities, capabilities, and management of the Human voice. quarto. *London*, 1823.

2228. NAVA (Antonio). Metodo Completo per Chitarra o Lira.
folio. *Milan.*

2229. NEWTON (Rev. John), D. D. The English Academy; or, a brief Introduction to the Seven Liberal Arts: Grammar, Arithmetick, Geometrie, Musick, Astronomie, Rhetorick, and Logick. small octavo. *London*, 1694.

2230. NOHL (Ludwig). Gluck und Wagner. Ueber die Entwicklung des Musikdramas. small octavo. *Munich*, 1870.

2231. NOHL (Ludwig). Neue Bilder aus dem Leben der Musik und ihrer Meister. small octavo. *Munich*, 1870.

2232. [NORTH (Francis), Lord Guildford.] A Philosophical Essay on Musick. Portrait inserted. Autograph notes by William Ayrton on fly leaf. quarto. *London*, 1677.

2233. ORNITHOPARCUS (Andreas). Micrologus, or, Introduction: containing the Art of Singing. Digested into Foure Bookes. Not onely profitable, but also necessary for all that are studious of Musicke. Also the dimension and perfect use of the Monochord, according to Guido Aretinus. [Translated] By John Douland, Lutenist, Lute-player, and Bachelor of Musicke in both the Universities. small folio. *London*, 1609.

2234. OTTO (Jacob Augustus). Treatise on the construction, preservation, repair and improvement of the violin and all bow instruments. Translated by Thomas Fardely.
octavo. *London*, 1833.
Presented to the Society by Mr. R. W. Haynes.

2235. PAOLUCCI (Giuseppe). Arte Pratica di Contrappunto, dimostrata con Esempi di vari autori, e con osservazioni. Volume I. only. quarto. *Venice*, 1765.
Presented to the Society by Mr. J. A. Novello.

2236. [PEPUSCH (John Christopher), Mus. Doc.] A Treatise on Harmony; containing the chief Rules for composing in two, three and four parts. oblong duodecimo. *London*, 1730.

2237. [Pepusch (John Christopher), Mus. Doc.] The same. Second edition. oblong duodecimo. *London*, 1731.

2238. Perego (Camillo). La Regola del Canto fermo Ambrosiano. quarto. *Milan*, 1622.

2239. Phillips (Thomas). Elementary Principles and Practices for Singing. folio. *London*, [1830].

Presented to the Society by Mr. A. Durlacher.

2240. Plain Chant. An Essay or Introduction for learning the Church Plain Chant; to which are added various Hymns, Anthems, Litanies, Motetts, &c. duodecimo. *London*, 1799.

2241. Playford (John). An Introduction to the Skill of Musick. In two Books. First, A brief and plain Introduction to Musick, both for singing and for playing on the Violl. By J. P. Second, The Art of Setting or Composing of Musick in Parts by a most familiar and easie Rule of Counterpoint. Formerly published by Dr. Tho. Campion: but now re-published with large Annotations by Mr. Christoph. Sympson, and other Additions. small octavo. *London*, 1655.

The Same. Third edition. *London*, 1660.

The Same. An unnumbered edition. *London*, 1662.

"The Art of Setting" has a title-page dated 1661.

The Same. Fourth edition. Portrait. *London*, 1664.

The Same. An unnumbered edition. Portrait. *London*, 1666.

The separate title to "The Art of Descant" is dated 1667.

The Same. An unnumbered edition. Portrait. *London*, 1667.

Presented to the Society by Mr. R. W. Haynes.

The Same. An unnumbered edition. *London*, 1670.

The Same. Sixth edition. Portrait. *London*, 1672.

*The Same. Seventh Edition. Portrait. *London*, 1674.

Presented to the Society by Mr. A. Durlacher.

*The Same. Eighth edition. Portrait. *London*, 1679.

*The Same. Tenth edition. Portrait. *London*, 1683.

*The Same. Eleventh edition. Portrait. *London*, 1687.

The Same. Twelfth edition. Portrait. *London*, 1694.

The Same. Thirteenth edition. Portrait. *London*, 1697.

*The Same. Fourteenth edition. Portrait. *London*, 1700.

*The Same. Another copy of the same edition, wanting the Portrait.

Presented to the Society by Mr. James Daniels.

*The Same. Fifteenth edition. Portrait. *London*, 1703.
*The Same. Sixteenth edition. Portrait. *London*, 1713.
*The Same. Seventeenth edition. Portrait. *London*, 1718.

Presented to the Society by Mr. William Henry Husk.

*The Same. Eighteenth edition. Portrait. *London*, 1724.
*The Same. Nineteenth edition. Portrait. *London*, 1730.

Although the edition of 1655 above described is commonly reputed to be the first, the work was really first published in 1654. Only one copy of that edition is now known to exist. Besides the numbered editions not included in the present collection, four or five other unnumbered editions were issued at different times. There are variations, frequently extensive and important, in every edition. Those editions marked with an asterisk contain The Order of performing Cathedral Service. The portraits of the author, attached to the several editions, are five in number, taken at different periods of his life.

2242. POLE (William). Remarks on Mozart's overture to Die Zauberflote. octavo. *Privately printed, London*, 1855.

Presented to the Society by Mr. Bowley.

2243. POLE (William), Mus. Doc. Diagrams and Tables to illustrate the nature and construction of the Musical Scale and the various Musical Intervals. small quarto. *Oxford*, 1868.

Presented to the Society by the Author.

2244. PRELLEUR (Peter). An Introduction to Singing. quarto. *London.*

Bound with Hale's Sacred Harmony.

2245. [PRELLEUR (Peter).] The Modern Musick Master; or, the Universal Musician, containing, I. An Introduction to Singing. II. Directions for Playing on the Flute. III. The newest Method for Learners on the German Flute. IV. Instructions on the Hautboy. V. The Art of Playing on the Violin. VI. The Harpsichord illustrated, with a brief History of Musick, and a Musical Dictionary. octavo. *London*, 1730.

Presented to the Society by Miss Dowling.

2246. PTOLEMÆUS (Claudius). Harmonicorum Libri Tres. Ex Codd. MSS. undecim nunc primum Græce editus. Johannes Wallis recensuit, edidit, Versione et Notis illustravit et Auctarium adjecit. Greek and Latin text. Frontispiece and Vignette. quarto. *Oxford*, 1682.

2247. RAMEAU (Jean Philippe). Code de Musique Pratique, ou Méthodes pour apprendre la Musique. quarto. *Paris*, 1760.

2248. RAMEAU (Jean Philippe). A Treatise on Music, containing the Principles of Composition. Translated into English. octavo. *London.*

2249. RAMSAY (Rev. E. B.), D.D. Two Lectures on the Genius of Handel. octavo. *Edinburgh*, 1862.

2250. REICHA (Antoine). Traité de Mélodie, Abstraction faite de ses Rapports avec l'Harmonie, suivi d'un Supplément sur l'Art d'accompagner la Mélodie par l'Harmonie, lorsque la première doit être prédominante. 2 volumes. quarto. *Paris*, 1814.

2251. REICHA (Antoine). Cours de Composition Musicale [Vollstandiges Lehrbuch der Musikalischen Composition]. Edited by Carl Czerny. French and German text. 4 vols. folio. *Vienna.*

2252. RIMBAULT (Edward Francis), LL.D. Who was "Jack Wilson," the Singer of Shakespeare's Stage? An attempt to prove the identity of this person with John Wilson, Doctor of Musick in the University of Oxford, A.D. 1644. octavo. *London*, 1846.

2253. RINCK (Christopher Heinrich). Ecole Pratique de la Modulation, démontrée par des exemples à deux, trois, et quatre parties. Op. 99. oblong folio. *Mayence, Paris, et Antwerp.*

2254. ROBINSON (Thomas). The Schoole of Musicke: wherein is taught the perfect method of true fingering of the Lute, Pandora, Orpharion and Viol de Gamba; with most infallible general rules both easie and delightfull. Also, a method, how you may be your own instructer for Prick-song by the help of your Lute, without any other teacher: with lessons of all sorts for your further and better instruction. (Wanting the last leaf.) folio. *London*, 1603.

2255. RODOLPHE. Théorie d'Accompagnement et de Composition. folio. *Paris.*

2256. RODWELL (George Herbert). The First Rudiments of Harmony. octavo. *London*, 1830.

2257. ROSSBACH (Dr. Michael Joseph). Phisiologie und Pathologie der Menschlichen Stimme auf Grundlage der Neuesten Akustichen Leistungen. 1 Theil. octavo. *Wurzburg*, 1869.

2258. ROUSSEAU (Jean Jacques). Dictionnaire de Musique. Plates. Autograph of Dr. Benjamin Cooke on title-page. quarto. *Paris*, 1768.

2259. ROUSSIER (L'Abbé). Memoire sur la Musique des Anciens. quarto. *Paris*, 1770.

2260. RULES; or, a Short and compleat Method for attaining to Play a Thorough-bass upon the Harpsicord or Organ. By an Eminent Master. Also, an Explanation of Figur'd Time, with the several Moods and Characters made use of in Musick. To which is added, a Dictionary or Explication of such Italian Words or Terms as are made use of in Vocal or Instrumental Musick. [Printed from plates.]
small octavo. *London.*
Bound with Tosi's Opinioni de Cantori.

2261. SABBATINI (Luigi Antonio). La Vera Idea della Musicali Numeriche Segnature. quarto. *Venice*, 1799.

2262. SABBATINI (Luigi Antonio.) Trattato sopra le Fughe Musicali. Two parts in one volume. Portrait. quarto. *Venice*, 1802.

2263. SALA (Nicola). Regole del Contrapunto pratico. Three vols. in two. large folio. *Naples*, 1794.

2264. SALA (Nicola). The same (in French), edited by A. Choron. 2 vols. folio. *Paris*, 1808.

2265. SALMON (Thomas). An Essay to the Advancement of Musick, by casting away the perplexity of different Cliffs, and uniting all sorts of Musick in one universal character. Frontispiece. small octavo. *London*, 1672.

2266. SALMON (Thomas). A Vindication of an Essay to the Advancement of Music from Mr. Matthew Lock's observations, enquiring into the real nature and most convenient practice of that Science. (Wanting the title-page and the concluding pages.) duodecimo. *London*, 1672.
For the conclusion of this controversy see No. 2201.

2267. SALMON (Rev. Thomas). A Proposal to perform Music in Perfect and Mathematical Proportions.
quarto. *London*, 1688.
Bound with Waller's Translation of Essayes, &c.

2268. SCHNEIDER (Frederic). The Elements of Musical Harmony and Composition. Translated from the German, with Original Notes. oblong folio. *London*, 1828.

2269. SCHNEIDER (Frederic). Complete Theoretical and Practical Instruction for playing the Organ, with numerous exercises for acquiring the use of the pedals; also a minute description of the interior construction of Organs. Translated from the original German, by Charles Flaxman; the whole edited by J. G. Emett. folio. (*London*); also,
Forty-eight Organ Trios, composed by F. Schneider, forming the fourth and last part of the "Complete Organ School." folio. *London.*

2270. SEIDEL (J. J.) The Organ and its construction. Translated from the German of. octavo. *London*, 1852.

Presented to the Society by Mr. William Henry Husk.

2271. SELVAGGI (Gaspare). Trattato di Armonia. octavo. *Naples*, 1823.

Bound with Venini's Principi dell' Armonia.
Presented to the Society by Mr. R. W. Haynes.

2272. SHIELD (William). An Introduction to Harmony. quarto. *London*.

2273. SICCAMA (Abel). Observations on correctness of tune applied to the Flute, with a description of the newly invented chromatic and diatonic flutes. octavo. *London*, 1846.

2274. SIMPSON (Christopher). The Division Violist: or, An Introduction to the Playing upon a Ground. Divided into two Parts. The First, Directing the Hand, with other Preparative Instructions. The Second, Laying open the Manner and Method of Playing Ex-tempore, or Composing Division to a Ground. To which is added some Divisions made upon Grounds for the Practice of Learners. small folio. *London*, 1659.

Numerous "Divisions" by Butler, D. Norcome, Chr. Simpson, John Cutts of Lincoln, and others, and a few songs, all in MS. are bound at the end of the volume.

2275. SIMPSON (Christopher). Chelys, minuritionum artificis exornata; sive, Minuritiones ad Basin, etiam extempore modulandi ratio.—The Division Viol, or the Art of playing extempore upon a ground. Editio Tertia. Portrait of the author. small folio. *London*, 1712.

2276. SIMPSON (Christopher). A Compendium of Practical Musick, in Five Parts: Teaching, by a New and Easie Method, 1. The Rudiments of Song; 2. The Principles of Composition; 3. The Use of Discords; 4. The Form of Figurate Descant; 5. The Contrivance of Canon. [Second Edition.] Portrait. small octavo. *London*, 1667.

The Same. Third Edition. Portrait. small octavo. *London*, 1678.

The Same. Fourth edition. Portrait. small octavo. *London*, 1706.

The Same. Seventh edition. Portrait. small octavo. *London*, 1727.

The Same. Eighth edition. Portrait. small octavo. *London*, 1732.

Presented to the Society by Mr. William Henry Husk.

The Same. Ninth edition. Portrait.
oblong octavo. *London, n. d.*

This work first appeared in 1665 under the title of "The Principles of Practical Music." The fifth edition was published in 1714, and the sixth in 1720. No edition appeared subsequently to the ninth.

2277. SMITH (Robert), D. D. Harmonics, or, the Philosophy of Musical Sounds. octavo. *Cambridge*, 1749.

2278. SMYTH (Rev. C. J.) Six Letters on Singing, from a Father to his Son. octavo. *Norwich*, 1817.

Bound with Hawkins's Thorough Bass, &c.

2279. SREEVE (John). The Oxford Harmony, being an Introduction to the Art of Music. Printed from plates, on one side of the leaf only. oblong octavo. *London*, 1741.

2280. STEELE (Joshua). An Essay towards establishing the melody and measure of Speech, to be expressed and perpetuated by peculiar symbols. quarto. *London*, 1775.

2281. [STILLINGFLEET (Benjamin)]. Principles and Power of Harmony. [An attempt to elucidate the doctrines of Tartini's treatise. See No. 2286.] quarto. *London*, 1771.

2282. TABLITURE. "A new Booke of Tabliture, containing sundrie easie and familiar Instructions, shewing howe to attaine to the knowledge to guide and dispose thy hand to play on sundry Instruments, as the Lute, Orpharion, and Bandora: Together with divers new Lessons to each of these Instruments. Whereunto is added an Introduction to Pricke song, and certain familliar rules of Descant, with other necessarie Tables plainely shewing the true vse of the Scale or Gamut, and also how to set any Lesson higher or lower at your pleasure. Collected together out of the best Authors professing the practise of these Instruments."
oblong quarto. *London*, 1596.

2283. TANS'UR (William), sen. The Elements of Musick displayed; or, its Grammar or Ground-work made easy. Portrait.
octavo. *London*, 1772.

2284. TANS'UR (William). A New Musical Grammar; or the Harmonical Spectator; containing all the useful Theoretical, Practical, and technical parts of Musick.
duodecimo. *London*, 1746.

Presented to the Society by Mr. A. Durlacher.

2285. TANS'UR (William). A Musical Grammar and Dictionary, or a General Introduction to the whole Art of Music. Seventh edition. Portrait. octavo. *London*, 1829.

2286. [TARTINI (Giuseppe).] Trattato di Musica secondo la vera Scienza dell' Armonia. *Padua*, 1754.

See also Stillingfleet's Principles and Power of Harmony, No. 2281.

2287. TARTINI (Giuseppe). Lettera del defonto Signor Giuseppe Tartini alla Signora Maddalena Lombardini, inserviente ad una importante lezione per i suonatori di violino. [A Letter from the late Signor Tartini to Signora Maddalena Lombardini (now Signora Sirmen) published as an important lesson to performers on the violin. Translated by Dr. Burney.] Italian and English text on opposite pages.
octavo. *London*, 1771.

2288. TAYLOR (Edward), Gresham Professor of Music. Three Inaugural Lectures, delivered in 1838.
octavo. *London*, 1838.

Presented to the Society by Mr. Thomas Brewer.

2289. TESSARINI (Carlo). Nouvelle Methode pour apprendre par theorie dans un mois des temps a jouer du Violon.
folio. *Liege, n. d.*

Presented to the Society by Messrs. Keith, Prowse, and Co.

2290. TESTORI (Carlo Giovanni). La Musica Ragionata, espressa famigliarmente in Dodici Passeggiate a Dialogo.
quarto. *Vercelli*, 1767.
Primi Rudimenti della Musica e Supplemento alla Musica Ragionata. Libro Secondo. quarto. *Vercelli*, 1771.
Supplemento alla Musica Ragionata. Libro Terzo.
quarto. *Vercelli*, 1773.
L'Arte di Scrivere a Otto reali e Supplemento alla Musica Ragionata. Libro Quarto. quarto. *Vercelli*, 1782.

Bound in three volumes.
Presented to the Society by Mr. R. W. Haynes.

2291. TEVO (Zaccaria). Il Musico Testore. Portrait.
small quarto. *Venice*, 1706.

2292. TOSI (Pier Francesco). Opinioni de Cantori Antichi e Moderni, o sieno Osservazioni sopra il Canto Figurato.
small octavo. *s. l. v. a.* [*Bologna*, 1723.]

Bound up with Rules for Thorough Bass. See No. 2260.

2293. TOSI (Pier Francesco). Observations on the Florid Song, or Sentiments on the Ancient and Modern Singers. Written in Italian; translated into English by Mr. Galliard.
duodecimo. *London*, 1742.

2294. TRANSPOSITION OF MUSIC (A Treatise on the). duodecimo. *London, n. d.*
Bound with other pamphlets.

2295. TRYDELL (Rev. John). Two Essays on the Theory and Practice of Music. octavo. *Dublin*, 1766.
Presented to the Society by the Rev. F. J. Stainforth.

2296. TURK (Daniel Gottlob). Treatise on the Art of Teaching and Practising the Pianoforte. Translated from the German, and abridged, by C. G. Naumburger. folio. *London.*
Bound with Antoniotti's Arte Armonica. See No. 2044.

2297. TURK (Daniel Gottlob). Anweisungzum Generalbass spielen. octavo. *Halle und Leipsic*, 1800.

2298. TURNER (John). A Manual of Instruction in Vocal Music. small octavo. *London*, 1833.
Presented to the Society by Mr. W. J. Brown.

2299. TURNER (William). Sound Anatomiz'd, in a Philosophical Essay on Musick; to which is added a Discourse concerning the Abuse of Musick. quarto. *London*, 1724.

2300. VENINI (Francesco). De i Principi dell' Armonia Musicale, e Poetica, e sulla loro applicazione alla teoria e alla pratica della Versificazione Italiana. octavo. *Paris*, 1798.
Bound with Selvaggi's Trattato d'Armonia.
Presented to the Society by Mr. R. W. Haynes.

2301. VICENTINO (Nicola). L'Antica Musica ridotto alla Moderna Pratico, con la Dichiaratione et con gli Esempi di i tre generi, con le loro spetie, et con l'inventione di vno nvovo stromento, nel grale si contiene tvtto la perfetta mvsica, con molti segreti mvsicali. Woodcut portrait on back of title and folding plate at end. folio. *Rome*, 1555.

2302. VILLOTEAU (G. A.) Recherches sur l'Analogie de la Musique avec les Arts qui ont pour objet l'imitation du langage. 2 volumes. octavo. *Paris*, 1807.

2303. WALLER (Richard). Essayes of Natural Experiments made in the Academie del Cimento. Written in Italian by the Secretary of that Academy. Englished by. Plates. quarto. *London*, 1684.
Bound with Salmon's Proposal, &c. See No. 2267.

2304. WARREN (Joseph). A Few Hints to Young Organists. duodecimo. *London*, 1844.

2305. WARREN (Joseph). A Few Hints to Young Composers. duodecimo. *London*, 1846.

2306. WESTPHAL (Rudolf). Elemente des Musikalischen Rhythmus mit besonderer Rücksicht auf unsere Opern Musik. Erster Theil. octavo. *Jena*, 1872.

2307. WINTER (Peter). Vollstaendige Singschule, in vier Abtheilungen, mit Teutschen, Italienischen, und Französischen Verbemurkungen. oblong folio. *Mainz.*

2308. ZACCONI (Ludovico). Prattica di Musica utile et necessaria, si al Compositore per Comporre i Canti suoi regolatamente, si anco al Cantore per assicurarsi in tutte le cose cantabili. small folio. *Venice*, 1592.

2309. ZARLINO (Gioseffo). Le Istitutioni Harmoniche. small folio. *Venice*, 1562.

2310. ZARLINO (Gioseffo). Tutte l'Opere del: contenente L'Istitutioni e Le Dimostrationi Harmoniche, I Sopplimenti Musicali e Diversi Trattati. Four volumes in one. folio. *Venice*, 1588-89.

HISTORY AND BIOGRAPHY.

2311.

ACCOUNT of the Origin and progressive improvements of the Diatonic Scale or System of Music, and how the present modern system of temperature came to be adopted. Also the Elements of Tuning the Harpsichord, Organ and Piano-forte, with a new scale. octavo. *London, n. d.*

Bound with other pamphlets.

2312. ADOLPHUS (John). Memoirs of John Bannister, Comedian. Portraits. Two volumes in one. octavo. *London, n. d.*

2313. ANGLORUM SPECULUM; or, the Worthies of England in Church and State. Wherein are illustrated the Lives and Characters of the most Eminent Persons since the Conquest to this present age. Also an Account of the Commodities and Trade of each respective County, and the most flourishing Towns and Cities therein. (The Preface is signed G. S.) octavo. *London*, 1684.

2314. [ARBUTHNOT (John), M.D.] Harmony in an Uproar: A Letter to F—d—k H—d—l Esq: M—r of the O—a H—e in the Haymarket, from Hurlothrumbo Johnson Esq: Com-

poser Extraordinary to all the Theatres in G—t B—t—n, Excepting that of the Haymarket, in which the rights and merits of both O—s are properly considered.
quarto. *London*, 1733.

2315. ARTEAGA (Stefano). Le Rivoluzioni del Teatro Musicali Italiano dalla sua origine fino al presente. Seconda Edizione. Three volumes. small octavo. *Venice*, 1785.

2316. AUDLEY (A.) Franz Schubert, sa vie et ses oeuvres.
duodecimo. *Paris*, 1871.

2317. BACH (Johann Sebastian). See Forkel, Nos. 2408 and 2409.

2318. BACH (Carl Philipp Emanuel and Wilhelm Friedemann). See Bitter, No. 2332.

2319. BAINI (Giuseppe). Memorie Storico-Critiche della Vita e della Opera di Giovanni Pierluigi da Palestrina. Portrait. 2 volumes. quarto. *Rome*, 1828.

2320. BANNISTER (John). See Adolphus, No. 2312.

2321. BARNUM (Phineas Taylor). The Life of. Written by himself. Portrait. duodecimo. *New York*, 1855.

2322. BARRINGTON (Hon. Daines). Miscellanies [including Accounts of the following infant musicians:—Mozart, Charles and Samuel Wesley, Crotch, and Lord Mornington]. Portraits of Mozart at 7 years of age, and Sir John Wynne, 1553.
quarto. *London*, 1781.

2323. BEDFORD (Paul [John]). Recollections and Wanderings of. Portrait. small octavo. *London*, 1864.

2324. BEETHOVEN (Ludwig Van). Beethoven's Letters (1790—1806) from the collection of Dr. Ludwig Nohl, &c. Translated by Lady Wallace. Portrait and fac-simile. 2 volumes.
small octavo. *London*, 1866.

2325. BEETHOVEN (Ludwig Van). See Mensch, No. 2473; Nohl, No. 2485; Schindler, No. 2512; Thayer, No. 2528.

2326. BENEDICT (Sir Julius). Sketch of the Life and Works of Felix Mendelssohn Bartholdy, being the substance of a Lecture delivered by. octavo. *London*, 1850.

2327. BENNETT (George J.) A Pedestrian Tour in North Wales. Plates. [Seven Welch Melodies are amongst the Illustrations]. octavo. *London*, 1838.

2328. BERLIOZ (Hector). Voyage Musical en Allemagne et en Italie. Etudes des Beethoven, Gluck et Weber. Mèlanges et Nouvelles. Two volumes. octavo. *Paris*, 1844.

2329. BERLIOZ (Hector). Mémoires de. Portrait.
octavo. *Paris*, 1870.

2330. BINGLEY (William). Musical Biography, or Memoirs of the lives and writings of the most eminent musical composers and writers who have flourished in the different countries of Europe during the last three centuries. 2 volumes.
octavo. *London*, 1834.

2331. BISHOP (John). Brief Memoir of George Frederick Handel.
folio. *London*, 1856.
Presented to the Society by the Author.

2332. BITTER (C. H.) Carl Philipp Emanuel und Wilhelm Friedemann Bach, und deren Brüder. Portraits and fac-similes. 2 volumes. octavo. *Berlin*, 1868.

2333. BITTER (C. H.) Beiträge zur Geschichte des Oratoriums.
octavo. *Berlin*, 1872, [October, 1871].

2334. BLOXAM (Rev. John Rouse), D. D. A Register of the Presidents, Fellows, Demies, Instructors in Grammar and in Music, Chaplains, Clerks, Choristers, and other Members of Saint Mary Magdalen College in the University of Oxford, from the foundation of the College to the present time. 3 vols. (all yet published; Vol. I. containing the Choristers; Vol. II. the Chaplains, Clerks and Organists; Vol. III. the Instructors in Grammar).
octavo. *Oxford*, 1853—1863.

2335. BOMBET (L. A. C.) [Henri Beyle]. The Lives of Haydn and Mozart, with Observations on Metastasio, and on the present state of music in France and Italy. Translated from the French [by Robert Brewin], with notes, by the author of the Sacred Melodies [William Gardiner].
octavo. *London*, 1818.
Presented to the Society by Mr. J. R. Burchett.

2336. BONTEMPI (Gio: Andrea Angelini). Historia Musica, nella quale si ha piena cognitione della Teorica e della Pratica Antica della Musica Harmonica, e come della Teorica e della Pratica antica sia poi nata la Pratica moderna, che contiene la Scientia del Contrapunto. folio. *Perugia*, 1695.
At page 33, the author has inserted the words of an oratorio composed by him, entitled "La Vita e'l Martirio di S. Emiliano, Vescovo di Trevi."

2337. BRAY (Mrs.) Handel: his Life, personal and professional. With Thoughts on Sacred Music. A Sketch.
small octavo. *London*, 1857.
Presented to the Society by Mr. E. Spencer.

2338. BURGH (A.) Anecdotes of Music, Historical and Biographical. 3 vols. octavo. *London*, 1814.
Presented to the Society by Mr. Thomas Brewer.

2339. BURNEY (Charles), Mus. Doc. A General History of Music, from the earliest ages to the present period; to which is prefixed a Dissertation on the Music of the Ancients. Plates. Four vols. quarto. *London*, 1776-89.

2340. BURNEY (Charles), Mus. Doc. The same. Another copy, with notes in the autograph of John Stafford Smith. Plates. Four vols. quarto. *London*, 1776-89.

2341. BURNEY (Charles), Mus. Doc. The Present State of Music in France and Italy. With notes in the handwriting of Charles Wesley. octavo. *London*, 1773.
Presented to the Society by Mr. E. Spencer.

2342. BURNEY (Charles), Mus. Doc. The same, and the Present State of Music in Germany, the Netherlands, and the United Provinces. 3 volumes. octavo. *London*, 1773-75.

2343. BURNEY (Charles), Mus. Doc. An Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June 3rd and 5th, 1784, in commemoration of Handel. Plates.
quarto. *London*, 1785.
Presented to the Society by Mr. J. R. Burchett.

2344. BURNEY (Charles), Mus. Doc. The same. Another copy, with additional plates inserted.

2345. BURNEY (Charles), Mus. Doc. The same.
octavo. *Dublin*, 1785.

2346. BURNEY (Charles), Mus. Doc. Memoirs of the Life and Writings of the Abate Metastasio, in which are incorporated translations of his principal Letters. Portrait. 3 vols.
octavo. *London*, 1796.
Presented to the Society by Mr. William Henry Husk.

2347. BURNEY (Charles), Mus. Doc. Memoirs of. See D'Arblay. No. 2376.

2348. BUSBY (Thomas), Mus. Doc. A General History of Music, from the earliest times to the present. 2 vols.
octavo. *London*, 1819.

2349. CAMDEN SOCIETY (The Publications of the), consisting of Historical Documents, Letters, Ancient Poems, &c. 110 vols.
quarto. *London*, 1838-1872.
1. Contemporary Narrative of the Restoration of Edward IV. 1471.
2. Bishop Bale's Play, Kyng Johan.

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8. Ecclesiastical Documents.
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26. Letters relating to the Suppression of the Monasteries.
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2469. MENDELSSOHN BARTHOLDY (Felix). Briefe von, au den Jahren 1830 bis 1847. 2 volumes. octavo. *Leipsic*, 1861-63.

2470. MENDELSSOHN BARTHOLDY (Felix). Letters of. Translated from the German [of the preceding number] by Lady Wallace. 2 volumes. octavo. *London*, 1862-63.

2471. MENDELSSOHN BARTHOLDY (Felix). See Benedict, No. 2326; Devrient, Nos. 2381 and 2382; Karl Mendelssohn, No. 2472; Polko, No. 2498*.

2472. MENDELSSOHN-BARTHOLDY (Dr. Karl). Goethe and Mendelssohn. (1821-1831.) Translated, with additions from the German, by M. E. von Glehn. With Letters by Mendelssohn of later dates. Portraits and fac-simile. octavo. *London*, 1872.

2473. MENSCH (G.) Ludwig Van Beethoven; ein Musikalisches Characterbild. Portrait. small octavo. *Leipsic*, 1871 [end of 1870].

2474. MÉREAUX (Amédée). Les Clavecinistes de 1637 a 1790. Histoire du Clavecin. Portraits et Biographies des célèbres clavecinistes. large folio. *Paris*, 1867.

2475. METASTASIO (Abate Pietro). See Burney, No. 2346.

2476. MINGOTTI (Caterina). An Appeal to the Publick. octavo. *London*, [1756].

A Second Appeal to the Publick. octavo. *London*, [1756].

A small caricature print representing the wealthy and fashionable blockheads of the day paying homage to the capricious vocalist, the idol of the minute, is inserted.

2476* MOSCHELES (Ignace). Aus Moscheles Leben. Nach Briefen und Tagebüchern herausgegeben von seiner Frau. Erster band (all yet published). octavo. *Leipsic*, 1872.

2477. MOUNT EDGCUMBE (The Earl of). Musical Reminiscences, containing an account of the Italian Opera in England from 1773. The fourth edition continued to the present time and including the Festival in Westminster Abbey.
duodecimo. *London*, 1834.

2478. MOZART (Wolfgang Amadeus). The Letters of, (1769-1791) translated from the Collection of Ludwig Nohl by Lady Wallace. Portrait and fac-simile. 2 volumes.
small octavo. *London*, 1865.

2479. MOZART (W. A.) See Barrington, No. 2322; Bombet, No. 2335; Holmes, No. 2438; Jahn, No. 2452; and de Stendhal, No. 2523.

2480. MUNIMENTA GILDHALLÆ LONDINENSIS. Liber Custumarum, compiled in the early part of the fourteenth century, [containing the regulations, &c., of the Feste di Pui, a musical society in London]. Edited by Henry Thomas Riley. Two vols. octavo. *London*, 1860.

2481. MUSICIANS (A Dictionary of), comprising the most important biographical contents of the works of Gerber, Choron, and Fayolle, Count Orloff, Dr. Burney, Sir John Hawkins, &c. &c., together with upwards of a hundred original memoirs of the most eminent living musicians, and a summary of the History of music. 2 vols. octavo. *London*, 1824.

2482. MUSICIANS (Letters of Distinguished). Gluck, Haydn, P. E. Bach, Weber, Mendelssohn. Translated from the German by Lady Wallace. Portraits. small octavo. *London*, 1867.

2483. NAUMANN (Emil). Deutsche Tondichter von Sebastian Bach bis auf die Gegenwart. Vorträge gehalten von. Portrait of Mozart. octavo. *Berlin*, 1871.

2484. NICOLAS (Sir Nicolas Harris). See Household Books, Nos. 2441 and 2442.
Memoir of Joseph Ritson. See No. 2915.

2485. NOHL (Ludwig). Neue Briefe Beethovens Herausgegeben von.
octavo. *Stuttgart*, 1867.

2486. NORTH (Hon. Roger). Memoirs of Musick. Edited by Edward F. Rimbault, LL.D. Portrait.
small quarto. *London*, 1846.

2487. NOVELLO (Vincent). See Clarke, No. 2362.

2488. O'KEEFE (John). Recollections of the Life of, written by himself. Portrait. 2 vols. octavo. *London*, 1826.
Presented to the Society by Mr. William Henry Husk.

2489. OLDFIELD (Anne). Memoirs of. See No. 2773.

2490. OLIPHANT (Thomas). A Brief Account of the Madrigal Society. duodecimo. *London*, 1835.

2491. OLIPHANT (Thomas). A Short Account of Madrigals. duodecimo. *London*, 1836.

2492. PALESTRINA (Giovanni Pier Luigi). See Baini, No. 2319; Delecluze, No. 2379.

2493. PARKE (W. T.) Musical Memoirs, comprising an account of the general state of music in England from 1784 to 1830. 2 vols. octavo. *London*, 1830.

Presented to the Society by Mr. James Taylor.

2494. PARRY (John). An Account of the Royal Musical Festival held in Westminster Abbey, 1834; drawn up from official documents. Embossed Portraits of King William IV. and Queen Adelaide; fac-similes of a letter of William IV., and of the embossed tickets of admission. quarto. *London*, 1834.

Presented to the Society by Mr. Daniels.

2495. PAUER (Ernst). Chronological Table of the most celebrated composers for the Harpsichord, Clavichord and Pianoforte. On a sheet. folio. *London* [1862?]

Presented to the Society by Mr. Pauer.

2496. PEAKE (Richard Brinsley). Memoirs of the Colman Family, including their correspondence with the most distinguished personages of their time. Portraits of the elder and younger George Colman. Two volumes in one. octavo. *London, n. d.*

2497. PHILLIPS (Henry). Musical and Personal Recollections during half a century. Portrait. Two volumes. small octavo. *London*, 1864.

2497* POHL (Charles Ferdinand). Cursory Notices on the Origin and History of the Glass Harmonica. octavo. *London*, 1862.

2498. POHL (Charles Ferdinand). Mozart und Haydn in London. Fac-simile of Mozart's autograph. octavo. *Vienna*, 1867.

2498* POLKO (Elise). Reminiscences of Felix Mendelssohn Bartholdy. Translated from the German by Lady Wallace. With additional letters addressed to English correspondents. Portrait and plate. small octavo. *London*, 1869. [December, 1868].

2499. POUGIN (Arthur). Albert Grisar, Etude artistique. Portrait and fac-simile of autograph.
duodecimo. *Paris and Brussels*, 1870.

2500. REISMANN (August). Robert Schumann. Sein Leben und seine Werke. Portrait. small octavo. *Berlin*, 1871.

2501. RENEHAN (Very Rev. Lawrence F.), D.D. History of Music.
duodecimo. *Dublin*, 1858.
Presented to the Society by Mr. R. W. Haynes.

2502. RIMBAULT (Edward Francis), LL.D. History of the Organ. See No. 2439.

2503. RIMBAULT (Edward Francis), LL.D. The Pianoforte; its origin, progress, and construction, with some account of instruments of the same class which preceded it.
quarto. *London*, 1860.

2504. RIMBAULT (Edward Francis), LL.D. The early English Organ Builders and their works, from the fifteenth century to the period of the Great Rebellion.
small octavo. *London, n. d.* [1865].

2505. RITSON (Joseph). Annals of the Caledonians, Picts and Scots, &c. 2 volumes. octavo. *London*, 1828.

2506. RITSON (Joseph). Memoirs of. See Nos. 2421 and 2915.

2507. ROSSINI (Gioachino). See Edwards, No. 2393; Escudier, No. 2397; Stendhal, Nos. 2523 to 2525.

2508. SACRED HARMONIC SOCIETY. The Annual Reports of the, from its foundation in 1832 to 1871. 7 vols. octavo, the first volume in MS., the reports prior to 1837 not being printed. *London*, 1832-72.

2509. SANDYS (William) and Simon Andrew FORSTER. The History of the Violin and other instruments played on with the bow, from the remotest times to the present. Also, an Account of the principal Makers, English and foreign.
octavo. *London*, 1864. [*December*, 1863].

2510. SCHELLE (Eduard). Die papstliche Sängerschule in Rom genannt Die Sixtinische Capella. octavo. *Vienna*, 1872.

2511. SCHILLING (Dr. Gustav). Encyclopädie der gesammten Musikalischen Wissenschaften, oder Universal Lexicon der Tonkunst. Bearbeitet von M. Fink, de la Motte Fouqué, Dr. Grosheim, Dr. Heinroth, Prof. Dr. Marx, Director Naue, G. Nauenburg, L. Kellstab, Ritter v. Seyfried, Prof. Weber, Baron v. Winzingerode, und dem redacteur Dr. Gustav Schilling. 6 vols. octavo. *Stuttgart*, 1835-38.

2512. SCHINDLER (A.) The Life of Beethoven, including his correspondence, &c. Translated from the German. Edited by Ignace Moscheles. Portrait. Two volumes.
octavo. *London.*
Presented to the Society by Mr. Moscheles.

2513. SCHLEHT (Raymund). Geschichte der Kirchenmusik. Zugleich Grundlage zur vorurtheilslosen Beantwortung der Frage "Was ist echte Kirchenmusik."
octavo. *Regensberg*, 1871.

2514. SCHLETTER (H. M.) Geschichte der Geistlichen Dichtung und Kirchlichen Tonkunst in ihrem Zuzammenhange, mit der Politischen und Socialen Entwickelung insbesondere des Deutschen Volkes. Erster Band.
octavo. *Hannover*, 1869.

2515. SCHŒLCHER (Victor). The Life of Handel.
octavo. *London*, 1857.
Presented to the Society by the Author.

2516. SCHUBERT (Franz). Von Hellborn's Life of. See No. 2430.

2517. SCHUMANN (Robert). See Reismann, No. 2500.

2518. SIBIRE (L'Abbe). La Chélonomie, ou, La Parfait Luthier (1806). Nouvelle edition publié sous le titre de Les Luthiers Italiens aux XVII[e] et XVIII[e] siécles, suivie de Notes sur les Maitres des diverses écoles, par J. Gallay.
duodecimo. *Paris*, 1869.

2519. SIMPSON (J. Palgrave). Carl Maria von Weber. The Life of an Artist. From the German of his son, Baron Max Maria von Weber. Portrait. 2 volumes.
octavo. *London*, 1865.

2520. SMITH (John Thomas). Nollekens and his Times. Portrait. 2 vols. octavo. *London*, 1828.
Contains some interesting notices of Roubiliac and his statue of Handel (now in the Society's possession) and other information relative to music and musicians.

2521. SPOHR (Louis). Autobiography. Translated from the German. Two volumes in one. octavo. *London*, 1865.

2522. STAFFORD (William Cooke). A History of Music.
duodecimo. *Edinburgh*, 1830.

2523. STENDHAL (M. de) [Henri Beyle]. Vie de Rossini. Portraits of Rossini and Mozart. octavo. *Paris*, 1824.

2524. STENDHAL (M. de) [Henri Beyle]. The same; another impression. *Paris*, 1824.

2525. STENDHAL (M. de) [Henri Beyle]. Memoirs of Rossini. Portrait. octavo. *London*, 1824.

2526. STRAETEN (Edmond Van der). La Musique aux Pays-Bas avant le XIX^e^ siècle. Volume I. (all yet published.) octavo. *Brussels*, 1867.

2527. SUTTON (A. J.?). A short Account of Organs built in England from the reign of King Charles the Second to the present time. duodecimo. *London*, 1847.

Presented to the Society by Mr. J. A. Novello.

2528. THAYER (Alexander Wheelock). Ludwig van Beethoven's Leben. 2 volumes (all yet published). octavo. *Berlin*, 1866-72.

2529. TOWNSEND (Horatio). An Account of the visit of Handel to Dublin, with Notices of his life and character. 24mo. *Dublin*, 1852.

Presented to the Society by Mr. Thomas Brewer.

2530. TOWNSEND (Horatio). The same; another copy, bound up with a book of words of Handel's Messiah, as performed in Dublin in 1780, for the benefit of Mercer's Hospital.

Presented to the Society by Mr. Townsend.

2531. WACKERBARTH (Francis Diederich). Music and the Anglo-Saxons; being some account of the Anglo-Saxon orchestra. With Remarks on the Church music of the nineteenth century. octavo. *London*, 1837.

Presented to the Society by Mr. A. Durlacher.

2532. WALKER (Joseph Cooper). Historical Memoirs of the Irish Bards, interspersed with Anecdotes of and occasional observations on the music of Ireland. Also an historical and descriptive account of the musical instruments of the ancient Irish. With an appendix. Plates. quarto. *Dublin*, 1786.

2533. WALTHER (Johann Gottfried). Musicalisches Lexicon, oder, Musicalische Bibliothec. octavo. *Leipsic*, 1732.

2534. WARTON (Rev. Thomas), D.D. The History of English Poetry, from the close of the eleventh to the commencement of the eighteenth century. Portrait. 4 vols. octavo. *London*, 1824.

2535. WEBER (Carl Maria von). See Simpson, No. 2519.

2536. WELCKER VON GONTERHAUSEN (H.). Der Clavierbau in seiner

Theorie, Technik und Geschichte, unter Hinweisung seiner Beziehungen zu den Gesetzen der Musik . . . .
octavo. *Frankfort-on-the-Maine*, 1870.

Ueber den Bau der Saiteninstrumente und deren Akustik. Ein Anhang zum Clavierbau, &c.
octavo. *Frankfort on the Maine*, 1870.

2537. WILKINSON (Tate). Memoirs of his own Life, by. 4 volumes.
duodecimo. *York*, 1790.

2538. WILSON (Charles). Memoirs of the Life, &c., of William Congreve. Portrait. octavo. *London*, 1730.

2539. WOOD (Anthony). Athenæ Oxonienses; an exact History of all the Writers and Bishops who have had their education in the University of Oxford: to which are added the Fasti or Annals of the said University. A new edition, with additions, and a continuation by Philip Bliss. 5 vols.
large quarto. *London*, 1813-1820.

2540. WURZBACH (Dr. Constant von). Joseph Haydn und sein Bruder Michael. Zwei bio-bibliographische künstler-skizzen.
octavo. *Vienna*, 1861.

2541. YORK MUSICAL FESTIVAL. A description of the Grand Musical Festival held in the city of York, September 1823, with the words of the performances. Compiled by the Editor of the York Courant. Wood cuts. octavo. *York*, 1823.
Presented to the Society by Mr. James Peck.

2542. YOUNG (M. J.) Memoirs of Mrs. Crouch, including a retrospect of the stage during the years she performed. Portrait. 2 vols. duodecimo. *London*, 1806.

POETRY.

2543.

ACADEMY of Ancient Music. The Words of such pieces as are most usually performed by the. Second edition.
octavo. *London*, 1768.

2544. ACADEMY of Ancient Music. See also Nos. 2596, 2647 and 2659.

2545. AIKIN (John) M.D. Vocal Poetry, or a select collection of English Songs; to which is prefixed an Essay on Song Writing. octavo. *London*, 1810.

2546. ANDERSON (Robert). Ballads in the Cumberland dialect. small octavo. *Alnwick, n. d.*

2547. ANONYMOUS authors. Musapædia; or, Miscellany Poems, never before printed. By several Members of the Oxford Poetical Club, late of Eton and Westminster. Second edition. octavo. *London*, 1719.

Four Hudibrastic Cantos. octavo. *London*, 1715.

A Match at Football; or, the Irish Champions: a Mock Heroick Poem. [By Matthew Concanen]. octavo. *London*, 1721.

A Poem on the Drawing Room, together with Three Epilogues. By T. B. Gent. octavo. *London*, 1716.

Bound together.

2548. ARMIGER (Charles). The Sportsman's Vocal Cabinet, comprising a collection of Songs and Ballads relative to field sports. duodecimo. *London*, 1830.

2549. AYTOUN (William Edmondstone), D.C.L. The Ballads of Scotland. Edited by. Second edition. 2 vols. small octavo. *Edinburgh*, 1859.

2550. BALLAD Society (The Publications of the), from its establishment in 1868 to 1871. octavo. *London*, 1868-71.

Ballads from Manuscripts, Vol. I. Part 1; Vol. II. Part 1.
The Roxburghe Ballads, Vol. I. (in 3 parts).
Capt. Cox, his Ballads and Books, or, Laneham's Letter.

2551. BARRY (Rev. James). Elijah, or, the Baalim in Israel, a metrical libretto, in four parts. small octavo. *Oxford and London*, 1869.

2552. BATH (Harmonic Society). A Selection of Favourite Catches, Glees, &c. as sung at the Harmonic Society, Bath, with the Rules of the Society, &c. octavo. *Bath*, 1797.

2553. BELLAMY (Thomas Ludford). Lyric Poetry of Glees, Madrigals, Catches, Rounds, Canons, and Duets. octavo. *London*, 1840.

2554. [BLISS (Rev. Dr. Philip)]. Bibliographical Miscellanies, being a selection of curious pieces in verse and prose. [Edited by]. quarto. *Oxford*, 1813.

2555. BUCHAN (Peter). Ancient Ballads and Songs of the North of Scotland, with explanatory notes by. Portrait. 2 vols. octavo. *Edinburgh*, 1828.

2556. CASTELLETTI (Bastiano). La Trionfatrice, Cecilia, Vergine e Martire Romana. Con gli argomenti del P. F. Raffaello delle Colombe. quarto. *Florence*, 1594.

2557. CLARK (Richard). The Works of the most favourite pieces

performed at the Glee Club, the Catch Club, and other Public Societies. octavo. *London*, 1814.

2558. CLARK (Richard). "The First Volume of Poetry; revised, improved, and considerably enlarged, containing the most Favourite Pieces, as performed at the Noblemen's and Gentlemen's Catch Club, the Glee Club, &c. &c." octavo. *London*, 1824.
Presented to the Society by Mr. W. H. Husk.

2559. COLLIER (John Payne). A Book of Roxburghe Ballads. quarto. *London*, 1847.

2560. COPPOLA (Abate Giovanni Carlo). Le Nozze de gli Dei. Favola reppresentata in musica in Firenze nella Reali Nozze de Sereniss. Gran Duchi di Toschana Ferdinando II. e Vittoria Principessa d'Urbino. Curious Plates of the Scenes. quarto. *Florence*, 1637.

2561. COUCY (Raoul de). Chansons. See No. 2457.

2561 * COUSSEMAKER (E. de). Oeuvres complètes du Trouvère Adam de la Halle (Poésies et Musique), publiées par. Facsimile. octavo. *Paris*, 1872.

2562. [COWLEY (Abraham).] Davideis, a Sacred Poem on the troubles of David. small folio. *London*, 1656.
Presented to the Society by Mr. Henry Bridge.

2563. [DALRYMPLE (A.)] A Collection of English Songs, with an Appendix of Original Pieces. octavo. *London*, 1796.
Bound with Aikin's Vocal Poetry.

2564. DIBDIN (Charles). The Harmonic Preceptor, a didactic poem. quarto. *London*, 1804.

2565. DIBDIN (Charles). Songs of. Collected and arranged by T. Dibdin, with a Memoir. Plates by George Cruikshank. small octavo. *London*, 1841.

2566. DODD (Rev. James William). Ballads of Archery, Sonnets, &c. [The tunes of many are appended.] octavo. *London*, 1818.

2567. DOWLAND (Robert). A Musical Banquet furnished with variety of delicious Ayres by. [A selection from the poetry.] octavo. *Privately printed. Chiswick*, 1817.

2568. D'URFEY (Thomas). Wit and Mirth: or Pills to purge Melancholy; being a collection of the best merry Ballads and Songs, old and new. [With the tunes.] 6 volumes. duodecimo. *London*, 1719.

2569. ENGLAND'S HELICON: a collection of Pastoral and Lyric Poems, first published at the close of the reign of Queen Elizabeth. The third edition. To which is added a biographical and critical Introduction. quarto. *London*, 1812.

2570. Evans (Thomas). Old Ballads, Historical and Narrative, with some of modern date, collected from rare copies and MSS. A new edition, revised and enlarged, by R. H. Evans. 4 vols. octavo. *London*, 1810.

2571. [Fanshawe (Sir Richard).] La Fida Pastora, Comœdia Pastoralis. [A translation of Fletcher's "Faithful Shepherdess."] small octavo. *London*, 1658.

2572. Fanshawe (Sir Richard). Il Pastor Fido: The Faithful Shepheard. With an addition of divers other Poems, concluding with a short Discourse of the long Civil Warres of Rome. small octavo. *London*, 1664.

2573. Finlay (John). Scottish Historical and Romantic Ballads, chiefly ancient; with explanatory Notes and a Glossary. To which are prefixed some Remarks on the early state of Romantic Composition in Scotland, by. 2 volumes. small octavo. *Edinburgh*, 1808.

2574. Flatman (Thomas). Poems and Songs. The third edition, with additions and amendments. Portrait. MS. notes. octavo. *London*, 1682.

2575. Flatman (Thomas). The same. The fourth edition, with many additions and amendments. octavo. *London*, 1686.

2576. Fletcher (Thomas). Poems on several occasions; and Translations, wherein the first and second books of Virgil's Æneis are attempted, in English. small octavo. *London*, 1692.

2577. Gilbert (Davies). Some Ancient Christmas Carols, with the tunes to which they were formerly sung in the West of England. Collected by. octavo. *London*, 1822.

2578. Gilbert (Davies). The same. Second edition. *London*, 1823.

2579. [Goodall (Charles).] Poems and Translations, written upon several occasions and to several persons. By a late Scholar of Eaton. octavo. *London*, 1689.

2580. Gutch (John Matthew). A Lytell Geste of Robin Hode, with other ancient and modern Ballads and Songs relating to this celebrated yeoman. Edited by. Woodcuts by Fairholt. 2 vols. octavo. *London*, 1847.

2581. Harland (John). Ballads and Songs of Lancashire, chiefly older than the 19th century. duodecimo. *London*, 1865.

2582. Hayes (Edward). The Ballads of Ireland, collected and edited by. 2 volumes. octavo. *London*, 1855.

2583. Hayley (William). The Triumph of Music; a Poem [on the story of Stradella]. quarto. *Chichester*, 1804.

2584. HERD (David). Ancient and Modern Scottish Songs, Heroic Ballads, &c., collected by. Reprinted from the edition of 1776, with an Appendix containing the pieces substituted in the edition of 1791 for some in the former edition. 2 volumes. duodecimo. *Glasgow*, 1869.

2585. HERRICK (Robert). Select Poems from the Hesperides, or Works both Human and Divine of, with occasional Remarks by J. N[ott]. Portrait. octavo. *Bristol, n.d.*

2586. HOBLER (J. Paul). The Words of the favourite pieces, as performed at the Glee Club, held at the Crown and Anchor Tavern, Strand; compiled from their library. small octavo. *London*, 1794.

2587. HUNNIS (William). Seuen Sobs of a Sorrowfull Soule for Sinne: Comprehending Those seuen Psalms of the Princelie Prophet, David, commonlie called Pœnitentiall, framed into a form of familiar praiers and reduced into meetre by. Whereunto are also annexed his Handfull of Honisuckles; the Poore Widowes Mite; a Dialogue betweene Christ and a sinner, diuers godly and pithy ditties, with a Christian confession of and to the Trinitie, newly printed and augmented. 24mo. *London*, 1615.

2588. HUSK (William Henry). Songs of the Nativity; being Christmas Carols, ancient and modern, several of which appear for the first time in a collection. Edited, with notes, by. small quarto. *London, n. d.* [1866.]

Presented to the Society by the Editor.

2589. INGLEDEW (C. J. Davison), Ph. D. The Ballads and Songs of Yorkshire, transcribed from private manuscripts, rare broadsides and scarce publications, with notes and a glossary. small octavo. *London*, 1860.

2590. JACOB a Labano fugiens; Actio Sacra, Musice expressæ a Simeone Majer. Cantabunt Filiæ Chori S. Lazari Mendicantium. Anno MDCCXCI. octavo. *Vienna*, 1791.

2591. JAMIESON (Robert). Popular Ballads and Songs from tradition, manuscripts and scarce editions; with translations of similar pieces from the ancient Danish language and a few originals of the editor. 2 vols. octavo. *Edinburgh*, 1806.

2592. [KINLOCH (George R.)] Ancient Scottish Ballads, recovered from tradition, with notes and an appendix containing the airs of several of the ballads. octavo. *London*, 1827.

2593. [LILLY (Joseph).] A collection of Seventy-nine Black-letter

Ballads and Broadsides, printed in the reign of Queen Elizabeth between the years 1559 and 1597, accompanied with an Introduction and illustrative Notes.

octavo. *London*, 1867.

2594. LUTHER (Martin). The Spiritual Songs of, translated from the German by John Hunt. duodecimo. *London*, 1853.

Presented to the Society by Miss Parnell.

2595. LYLE (Thomas). Ancient Ballads and Songs, chiefly from tradition, manuscripts and scarce works, with biographical and illustrative notices, including original Poetry.

duodecimo. *London*, 1827.

2596. LYRIC POEMS (A Miscellany of); the greatest part written for and performed in the Academy of Music.

octavo. *London*, 1740.

Presented to the Society by Mr. W. J. Thoms.

2597. [MAIDMENT (James).] Scotish Ballads and Songs [Edited by]. duodecimo. *Edinburgh*, 1859.

2598. MAIDMENT (James). Scotish Ballads and Songs, Historical and Traditionary. Edited by.

2 vols. small octavo. *Edinburgh*, 1868.

2599. MALAN (C.), Dr. en Th. Chants de Sion, ou Recueil de Cantiques, d'Hymnes de Louanges et d'Actions de Graces a la Gloire de l'Eternel. octavo. *Paris*, 1841.

Presented to the Society by Mr. A. Durlacher.

2600. METASTASIO (Abate Pietro). Poesie.

10 vols. octavo. *Paris*, 1755-69.

Presented to the Society by Mr. William Henry Husk.

2601. MICHEL (Francisque). Hugues de Lincoln. Recueil de Ballades Anglo-Normande et Ecossoises relatives au meurtre de cet infant commis par les Juifs en MCCLV. Publie avec une introduction et des notes par.

octavo. *Paris*, 1834.

2602. MISCELLANEOUS POEMS, &c. (A volume of).

octavo. *London, v. y.*

Virgil's Husbandry, or an Essay on the Georgics, being the first Book translated into English Verse. 1725.
Johnson (Charles). Medæa, a tragedy. 1731.
Thomson (James). Tancred and Sigismunda, a tragedy.
Lillo (George). Elmerick, a tragedy.
Smollett (Dr. Tobias). The Regicide, a tragedy. 1749.
Kemp (——). Apollo and Daphne, an opera. 1734.
Randall (John). An Anthem for his Bachelor's degree in Music [The words of]. 1744.
Worgan (John). An Anthem for the same degree. 1748.

Randall (John). An Anthem for his Doctor's degree. 1756.
Mason (William). Ode for the Installation of Thomas Holles [Pelham], Duke of Newcastle, as Chancellor of Cambridge University, set to music by William Boyce. 1749. [The order of the procession is inserted.]
Harte (Rev. Walter). Part of Pindar's first Pythian Ode paraphrased by, set to music by William Boyce. 1749.
Dryden (John). The Secular Masque; set to music by William Boyce. 1749.
Anthem, O be joyful in God; [the words of] set to music by William Boyce. 1749.
Moore (Edward). Solomon, a Serenata, set to music by William Boyce. 1749.
Lansdown (George, Lord). Peleus and Thetis, a Masque set to music by William Boyce. 1749.

Presented to the Society by Mr. William Lee.

2603. MITCHELL ( ). An Ode on the Power of Music, dedicated to Alexander Malcolm. [The greater portion of this Ode is prefixed to Alexander Malcolm's Treatise on Music. See No. 2207.] folio. *London*, 1721.

Bound with a Collection of Songs, &c. See No. 1375.

2604. MOTHERWELL (William). Minstrelsy, ancient and modern. With an historical introduction and notes. [Several of the tunes are appended.] quarto. *Glasgow*, 1827.

2605. MOZEEN (Thomas). A Collection of Miscellaneous Essays [consisting of Songs and other Poems]. octavo. *London*, 1762.

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quarto. *London*, 1795.

Bound with other pieces.

2802. [MARCELLO (Benedetto).] Il Teatro alla Moda, o sia Metodo sicuro e facile per ben comporre and esequire l'Opere Italiane in Musica all'uso moderno.
small octavo. *s. a. v. l.* [*Venice*, 1720?]

2803. MATHEWS (Charles). Lettre de, aux Auteurs Dramatiques de la France; with a Translation. octavo. *London*, 1852.

2804. [MEARS (W.)] A compleat Catalogue of all the Plays that were ever yet printed in the English language.
duodecimo. *London*, 1719.

2805. MORLEY (Henry). Memoirs of Bartholomew Fair.
octavo. *London*, 1859.

2806. [MOTTLEY (John).] Scanderbeg; or, Love and Liberty; a tragedy, written by the late Thomas Whincop, Esq. To which are added, a List of all the Dramatic Authors, with some Account of their Lives; and of all the Dramatic Pieces ever published, in the English Language to the year 1747. Vignette Portraits of the principal Authors.
octavo. *London*, 1747.

2807. [NICHOLS (John Gough).] London Pageants. I. An Account of Fifty-five Royal Processions and Entertainments in the City of London; chiefly extracted from contemporary writers.

II. A Bibliographical List of Lord Mayors' Pageants. Frontispiece. octavo. *London*, 1831.

See also Fairholt's "History of Lord Mayors' Pageants." Percy Society's Publications, Vol. X. No. 2617.

2808. OGILBY (John). The Entertainment of Charles II. in his passage through the City of London to his Coronation. With a Brief Narrative of the Coronation and the Feast in Westminster Hall. Plates by Hollar, &c.

folio. *London*, 1662.

Presented to the Society by Mr. W. O. Mitchell.

2809. OPERAS. A Collection of Operas and other Dramatic and Musical Pieces, &c. Bound in one volume.

quarto. *v. l. et a.*

Orpheus and Eurydice (Opera)	*Lampe*	*London*, 1739.
Palestine (Oratorio)	*Dr. Crotch*	*London*, 1812.
Theodosius (Tragedy)	*H. Purcell*	*London*, 1680.
Camilla (Opera)	*M. A. Buononcini*	*London*, 1706.
Macbeth (Tragedy)	*Locke*	*London*, 1687.
The Fairy Queen (Opera)	*H. Purcell*	*London*, 1692.
Brutus of Alba (Opera)	*D. Purcell*	*London*, 1697.
The Deluge (Opera)		*London*, 1690.
The Loves of Mars and Venus (Opera)	*Eccles and Finger*	*London*, 1697.
Amphitryon (Comedy)	*H. Purcell*	*London*, 1694.
Albion and Albanius (Opera)	*Grabu*	*London*, 1691.
Judith (Oratorio)	*Dr. Arne*	*London*, [1769].
Castor et Pollux (Opera)	*Winter*	*Paris*, 1806.
Didon (Opera)	*Piccinni*	*Paris*, 1783.
Iphigènie en Aulide (Opera)	*Gluck*	*Paris*, 1774.
The Resurrection (Oratorio)	*Arnold*	[*London*, 1777.]
Eli (Oratorio)	*Costa*	*London*, 1856.
The Creation (Oratorio)	*Haydn*	*London*, 1856.
Lyrics of Racine's Athalie	*Mendelssohn*	*London*, [1857].
Stabat Mater (Hymn)	*Rossini*	*London*, [1857].

2810. OPERAS AND MUSICAL PIECES (A Collection of English). Bound in a volume. duodecimo. *v. l. et a.*

	Author.	Composer.	
Britons to arms	*Maclaren*		*London*, 1803.
The Camp	*Sheridan*	*Linley*	*London*, 1795.
The Castle of Andalusia	*O'Keefe*	*Arnold*	[*Dublin?*] 1788.
The Cherokee	*Cobb*	*Storace*	*London*, 1795.
The Dead alive	*O'Keefe*		*Dublin*, 1783.
The Farmer	*do.*	*Shield*	*Dublin*, 1788.
Fontainbleau	*do.*	*do.*	*Dublin*, 1789.
Gretna Green	*Stuart*	*Arnold*	[*Dublin*, 1784?].
The Children in the Wood	*Morton*	*do.*	*London* [*Dublin?*] 1794.
The Highland Reel	*O'Keefe*	*Shield*	*Dublin*, 1790.
The Lottery Chance	*Maclaren*		*London*, 1803.
Love in a Camp	*O'Keefe*	*Shield*	*Dublin*, 1786.
The Poor Soldier	*do.*	*do.*	[*Dublin?*] 1786.
The Prize	*P. Hoare*	*Storace*	*Dublin*, 1798.
The Siege of Belgrade	*Cobb*	*do.*	*Dublin*, *n. d.*
The Surrender of Calais	*Colman*	*Arnold*	*Dublin*, 1792.

The whole contents of this volume, with the exception of the two pieces by Maclaren, are believed to be piratical editions.

2811. OPERA (The Italian). An Explanation of the differences existing between the Manager of the Italian Opera and the non-conforming members of the late Orchestra. Written among themselves. octavo. *London*, 1829.

Presented to the Society by Mr. William Henry Husk.

2812. OPERA (The Italian) in 1839: its latest improvements and existing defects impartially considered. 24mo. *London*, 1840.

2813. OULTON (Walley Chamberlain). The History of the Theatres of London, containing an Annual Register of all the new and revived tragedies, &c. performed at the Theatres Royal from 1771 to 1817, with occasional notes and anecdotes. [In continuation of Victor's History. See No. 2832.] 5 vols. bound in 4. duodecimo. *London*, 1796-1818.

2814. PAGEANTS. An Account of the Visit of the Prince Regent, the Emperor of all the Russias, and the King of Prussia, to the Corporation of London, in June, 1814. Plates; and

An Account of the Entertainment given to the Duke of Wellington by the Corporation of London, in the Guildhall, on the 9th of July, 1814. quarto, large paper. *London*, [1814.]

2815. [PARLBY (Major-General).] Desultory Thoughts on the National Drama, past and present. By an Old Playgoer. octavo. *London*, 1850.

2816. PHILLIPS (Edward). Theatrum Poetarum Anglicanorum: containing the names and characters of all the English Poets from the reign of Henry III. to the close of the reign of Queen Elizabeth. [Edited by Sir Egerton Brydges.] octavo. *Canterbury*, 1800.

2817. PLAY BILLS. The daily Bills of the performances at Covent Garden Theatre for the season 1816-17 (a few wanting). Bound in a volume. folio. *London*, 1816-17.

2818. PLAY BILLS. A collection of Play Bills, Cuttings from Newspapers, &c., relating to the performances (including those given under the name of Oratorios) at the London Theatres, from 1830 to 1834, with a few of later date. 4 vols. quarto.

2819. PLAY BILLS. A collection of the Play Bills of the Peckham Theatre, from 1811 to 1814 (some wanting). folio. *Peckham*, 1811-14.

2820. PLAY-HOUSE POCKET COMPANION (The), or Theatrical Vade Mecum; containing a Catalogue of all the Dramatic

Authors that have written for the English Stage, with a list of their works: a Catalogue of Anonymous Pieces: to which is prefixed, a Critical History of the English Stage, from its origin to the present time, with an Enquiry into the causes of the decline of Dramatic Poetry in England.

duodecimo. *London*, 1779.

Bound with Lemoine's "Typographical Antiquities."

2821. PRYNNE (William). Histrio-Mastix. The Player's Scourge; or Actor's Tragedie. Wherein it is largely evidenced * * that popular Stage plays * * are sinful, &c. &c.

quarto. *London*, 1633.

2822. RICCOBONI (Lewis). An Historical and Critical Account of the Theatres in Europe, viz., the Italian, Spanish, French, English, Dutch, Flemish and German Theatres.

octavo. *London*, 1741.

Presented to the Society by Mr. William Henry Husk.

2823. SANDFORD (Francis). The History of the Coronation of James II. Plates (some additional ones inserted).

folio. *London*, 1687.

2824. SAUNDERS (George). A Treatise on Theatres. Plates.

quarto. *London*, 1790.

Presented to the Society by Mr. A. Durlacher.

2825. SHAKSPERE SOCIETY (The Publications of the). 47 vols.

octavo. *London*, 1841-52.

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Heywood's Edward IV.
Heywood's Royal King and Loyal Subject; and Woman killed with Kindness.
Heywood's Life and Reign of Queen Elizabeth.
Heywood's Golden Age and Silver Age.
Simrock's Remarks on the Plots of Shakspere's Plays.
John a Kent and John a Cumber, and Tracts by Anthony Munday.
Lodge's Defence of Music, Stage Plays, &c.

2826. SHARP (Thomas). A Dissertation on the Pageants or Dramatic Mysteries anciently performed at Coventry by the Trading Companies of that city. Plates. quarto. *Coventry*, 1825.

2827. TATE (Nahum). [Dido and Æneas,] an Opera performed at Mr. Josias Priest's Boarding School at Chelsey by young Gentlewomen. [Contains a Prologue for music, in addition to the piece as set by Purcell.] small folio. *London, n. d.*

Bound up with Lucas's "Cœlina," &c.

2828. THEATRE (A Companion to the), or, a View of our most celebrated Dramatic pieces; in which the plans, characters and incidents of each are particularly explained, &c. 2 vols. small octavo. *London*, 1747.

2829. THEOBALD (Lewis). Electra, a Tragedy, translated from Sophocles by. octavo. *London*, 1714.

2830. THEOBALD (Lewis). The Clouds, a Comedy, translated from Aristophanes by. octavo. *London*, 1715.

2831. TROLLOPE (Rev. W.) The Death of Athaliah, a Scriptural Drama, founded on the Athalie of Racine: to which are added a few fugitive pieces of Sacred Poetry. octavo. *London*, 1841.

Presented to the Society by Mr. Henry Bridge.

2832. VICTOR (Benjamin). The History of the Theatres of London and Dublin, from the year 1730 to the present time. To which is added, an Annual Register of all the Plays, &c.,

performed at the Theatres Royal in London from the year 1712. 3 vols. octavo. *London*, 1761-71.

See Oulton's continuation of this work to 1817, No. 2813.

2833. WALKER (Joseph Cooper). Historical Memoir of Italian Tragedy. Plates. quarto. *London*, 1799.

2834. WEWITZER (Ralph). A brief Dramatic Chronology of Actors, &c., on the London Stage, from the introduction of Theatrical Entertainments into England to the present time: with a Miscellaneous Appendix. duodecimo. *London*, 1817.

2835. WILKES (Thomas). A General View of the Stage. octavo. *London*, 1759.

2836. WILKINSON (Tate). The Wandering Patentee; or, a History of the Yorkshire Theatres, from 1770 to the present time. 4 vols. duodecimo. *York*, 1795.

PERIODICAL PUBLICATIONS.

2837. ATHENÆUM (The), Journal of Literature, Science, and the Fine Arts, 58 vols. quarto. *London*, 1828-71.

2838. BIRMINGHAM MUSICAL EXAMINER (The). Nos. 1 to 19. octavo. *Birmingham*, 1845-46.

2839. DRAMATIC AND MUSICAL REVIEW (The). 8 vols. octavo. *London*, 1842-51.

2840. GENTLEMAN'S JOURNAL (The), or, The Monthly Miscellany, consisting of News, History, Philosophy, Poetry, Musick, Translations, &c. January, 1692, to November, 1694. 3 vols. bound in 2. quarto. *London*, 1692-94.

At the end of the third volume are bound up the numbers from January to April, 1694, of a literary magazine entitled "The Compleat Library."

2841. HARMONICON (The), a Monthly Journal of Music. 22 vols. Plates, with the wrappers in which the numbers were issued, containing Advertisements relative to concerts and other musical matters, bound into a vol. Together 23 vols. quarto. *London*, 1823-33.

2842. MAINZER'S MUSICAL TIMES AND SINGING CIRCULAR. Vol. I. octavo. *London*, 1842.
Presented to the Society by the Publisher.

2843. MUSICAL EXAMINER (The), a Record of Music and Musical Events. 2 vols. octavo. *London*, 1842-44.

2844. MUSICAL JOURNAL (The). 2 vols. octavo. *London*, 1840.

2845. MUSICAL LIBRARY (The Monthly Supplement to the), comprising biographical sketches of the composers whose works are published in the "Musical Library," with remarks on those works; musical news, reviews, criticisms, &c., &c. 3 vols. folio. *London*, 1834-36.

2846. MUSICAL WORLD (The), a Weekly Record of Musical Science, Literature, and Intelligence. 49 vols.
small octavo, octavo, and quarto. *London*. 1836-71.

2847. NOTES AND QUERIES: a Medium of Communication for Literary Men, Artists, Antiquaries, Genealogists, &c. Three Series, 12 vols. each; General Index to each Series. 3 vols. Fourth Series, Vols. I. to VIII. Together, 47 vols.
quarto. *London*, 1849-1871.

2848. PARISH CHOIR (The); or, Church Music Book. Published by the Society for promoting Church Music. 2 vols.
octavo. *London*, 1846-49.

2849. QUARTERLY MUSICAL MAGAZINE AND REVIEW (The). 10 vols.; with the Advertisements issued with the several numbers, bound into a volume. Together, 11 vols.
octavo. *London*, 1818-28.

2850. REICHARDT (Johann Friedrich). Musikalisches Kunstmagazin. Erster Band I—IIII. Stück. folio. *Berlin*, 1782.

BIBLIOGRAPHY.

2851.

ALLIBONE (S. Austin). A Critical Dictionary of English Literature and English and American authors. 3 vols.
octavo. *Philadelphia and London*, 1859-1871.
Presented to the Society by Mr. R. W. Haynes.

2852. BARTLEMAN (James). Sale Catalogue of the Musical Library of. Portrait inserted. quarto. *London*, 1822.

2853. BRITISH MUSEUM. Catalogue of the Manuscript Music in the. [By Thomas Oliphant.] octavo. *London*, 1842.

2854. BRITISH MUSICIANS (Society of). Catalogue of the Library of the. octavo. *London*, 1849.

This Library was dispersed by auction in December, 1865.

2855. CAMBRIDGE (St. Peter's College). Catalogue of Ancient Choir books at. By the Rev. John Jebb, D.D. octavo. *s.l.v.a.*

Presented to the Society by the Rev. Dr. Jebb.

2856. ELY CATHEDRAL. Catalogue of Ancient Choral Services and Anthems preserved among the manuscript scores and part books in. Edited by the Rev. W. E. Dickson. octavo. *Cambridge*, 1861.

Presented to the Society by the Dean and Chapter of Ely.

2857. HUNTER (Rev. Joseph). English Monastic Libraries. I. A Catalogue of the Library of the Priory of Bretton in Yorkshire. II. Notices of the Libraries belonging to other Religious Houses. quarto. *London*, 1831.

Presented to the Society by Mr. A. Durlacher.

2858. JAHNS (Friedrich Wilhelm). Carl Maria von Weber in seinem Werken. Chronologisch-thematisches Verseichniss seiner sämmtlichen compositionen. octavo. *Berlin*, 1871.

2859. LONDON (Corporation of) Catalogue of the Library of the. With Nine Supplements. octavo. *London*, 1859-1869.

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2860. LONDON (Corporation of). Catalogue of Sculpture, Paintings, Engravings and other Works of Art belonging to the Corporation, together with Books not included in the Catalogue of the Guildhall Library. 2 vols. octavo. *London*, 1867-68.

Presented to the Society by the Corporation.

2861. LONDON (City of). Analytical Indexes [by W. H. and H. C. Overall] to Volumes II. and VIII. of the series of Records known as the Remembrancia. octavo. *London*, 1870.

Presented to the Society by the Corporation.

2862. LOWNDES (William Thomas). The Bibliographer's Manual of English Literature, containing an Account of books published in or relating to Great Britain and Ireland. A new edition by H. G. Bohn, with an Appendix. 6 vols. octavo. *London*, 1857-64.

2863. MOZART (W. A.) Catalogue Thématique de toutes les Compositions de; depuis le 9 Fevrier, 1784, jusqu'au 15 Novembre, 1791. octavo. *Offenbach.*

2864. MOZART (W. A.) Thematisches Verzeichniss derjenigen, original handschriften. octavo. *Offenbach*, 1841.

2865. MUELLER (Jos.) Die Musikalischen Schaetze der Kœniglichen und Universitaets-Bibliothek zu Kœnigsberg in Pr. aus dem Nachlasse Friedrich August Gotthold's. Parts I. and II. octavo. *Bonn*, 1870.

2866. MUSICAL SOCIETY OF LONDON. Report &c., and Catalogue of the Library. octavo. *London*, 1863.

Presented to the Society by Mr. Charles Salaman.
This Library was dispersed by auction in 1868.

2867. NICHOLS (John Gough). A descriptive Catalogue of the Works of the Camden Society [the first 80 volumes]. Printed uniformly with, but forming no part of, the Society's Publications. quarto. *Westminster*, 1862.

The Same. Second edition, including the whole of the works in the First Series of the Society's Publications. quarto. *Westminster*, 1872.

2868. PHILHARMONIC SOCIETY. Catalogue [Thematic] of the Library [by Joseph Calkin]. Engraved. octavo. *London*, [1824?]

Presented to the Society by Mr. J. A. Novello.

2869. RIMBAULT (Edward Francis), LL.D. Bibliotheca Madrigaliana. A Bibliographical Account of the Musical and Poetical works published in England during the sixteenth and seventeenth centuries, under the titles of Madrigals, Ballets, Ayres, Canzonets, &c. &c. octavo. *London*, 1847.

2870. ST. MARTIN'S HALL. Catalogue of Music and Musical Literature contained in the Library of. octavo. *London*, 1850.

This Library was dispersed by auction in December, 1860.

2871. STASSOFF (Wladimir). L'Abbé Santini, et sa Collection Musicale à Rome. octavo. *Florence*, 1854.

Presented to the Society by the Author.

2872. WHISTLING (C. F.) Handbuch der Musikalischen Literatur verzeichniss der in Deutschland. octavo. *Leipsic*, 1845.

MISCELLANEOUS.

2873.

A. B. C. Dario Musico. [Critical Remarks on the principal musicians resident in England.] octavo. *Bath*, 1780.

2874. B. (J.) [James Boaden?] Two New Dialogues of the Dead, The First between Handel and Braham, The Second between Johnson and Boswell. octavo. *London*, 1804.

2875. BARNETT (John). Systems and Singing Masters; an analytical comment upon the Wilhem System as taught in England. octavo. *London*, 1842.

2876. BECKER (Carl Ferdinand). Systematische-chronologische Darstellung der Musikalischen Lieratur. quarto. *Leipsic*, 1836.

2877. BERLIOZ (Hector). Les Soirées de l'Orchestre. duodecimo. *Paris*, 1853.

2877* BIBLE. "The Holy Byble conteining the Olde Testament and the Newe. Authorized and appointed to be read in Churches." Black letter. Woodcuts. folio. *London, Printed by Christopher Barker*, 1585.

One of the editions of the translation of the Bible known as Parker's or the Bishops'. There are, besides the general title, separate title-pages to the Psalms and the Prophets, &c., the Apocrypha and the New Testament. This copy wants folio 130 of the Old Testament (containing a portion of the Book of Judges) and two or three leaves at the end containing the conclusion of the Revelation after chap. xvii. verse 14. It is bound in oaken boards.

2878. BLAZE DE BURY (Henri). Musiciens Contemporains. duodecimo. *Paris*, 1856.

2879. BLAZE DE BURY (Henri). Meyerbeer et son Temps. duodecimo. *Paris*, 1865.

Presented to the Society by Mr. William Henry Husk.

2880. BOWLES (Rev. William Lisle). A Word on Cathedral Oratorios. octavo. *London*, 1830.

2881. BROWN (Thomas), and others. Letters from the Dead to the Living, &c. octavo. *London*, 1708.

2882. BUSBY (Thomas), Mus. Doc. Concert Room and Orchestra Anecdotes of Music and Musicians, ancient and modern. Plates. 3 vols. small octavo. *London*, 1825.

Presented to the Society by Mr. R. W. Haynes.

2883. BUTLER (Charles). The Feminin Monarchie, or, The History of Bees. [Containing some curious observations on the music of bees, and a song set to music in four parts.]
quarto. *Oxford*, 1634.

2884. CLARK (Richard). "On the Sacred Oratorio of the Messiah," previous to the death of G. F. Handel, 1759.
octavo. *London*, 1852.

Presented to the Society by the Author.

2885. COLLIER (Joel). Musical Travels through England; by Joel Collier, Licentiate in Music. The second edition, with additions. octavo. *London*, 1775.

This pamphlet, intended as a satire on the Musical Travels of Dr. Burney, is said to have been written by George Veal, a tenor player in the Opera orchestra. It is sometimes, however, attributed to a Mr. Bicknell.

2886. COLLIER (Joel). The same; a new edition [with additional notes and an appendix.] octavo. *London*, 1785.

2887. CONCERT PROGRAMMES. A collection of the announcement Bills and Programmes of the Concerts given during Lent at Covent Garden and Drury Lane Theatres from 1817 to 1820, and from 1827 to 1832, with a few of 1836. Bound in 2 volumes. folio. *London*, 1817-36.

2888. CONCERT PROGRAMMES. A collection of the Programmes of Benefit Concerts given in London from 1814 to 1836. Bound in 3 volumes. octavo. *London*, 1814-36.

2889. COPINGER (Walter Arthur). The Law of Copyright in Works of Literature and Art; including that of the Drama, Music, &c. octavo. *London*, 1870.

Presented to the Society by Mr. R. W. Haynes.

2890. DEKKER (Thomas). The Gull's Hornbook. Originally published in 1609; reprinted with notes and illustrations by J. N[ott.] Portrait of the Author. quarto. *Bristol*, 1812.

2891. EDWARDS (Edward). Memoirs of Libraries: including a Handbook of Library Economy. 2 vols. octavo. *London*, 1859.

Presented to the Society by Mr. R. W. Haynes.

2892. EXHIBITION OF THE WORKS OF INDUSTRY of all Nations, 1851. Reports of the Juries on the subjects in the thirty classes into which the Exhibition was divided.
octavo. *London*, 1852

Presented to the Society as Exhibitors.

2893. EXHIBITION (International) of 1862. Catalogues of the, viz. :
Illustrated Catalogue of the Industrial Department. 4 vols. large octavo. *London*, 1862.
Official Catalogue of the Industrial Department. octavo. *London*, 1862.
Official Catalogue of the Fine Arts Department. octavo. *London*, 1862.
Presented to the Society as Guarantors.
Report of the Commissioners to the Secretary of State. octavo. *London*, 1863.

2894. EXHIBITION (International) of 1871. Ceremonial to be observed at the State Opening on Monday, 1st May, 1871. octavo. *London*, 1871.

2895. FAYERMAN (E. R.) Description of the Music Time Keeper, patented by. octavo. *London*, 1853.
Presented to the Society by Mr. W. O. Mitchell.

2896. FICCORONI (Francesco de). I Tali ed altri Strumenti Lusori degli Antichi Romani descritti da. Plates. quarto. *Rome*, 1734.

2897. FICCORONI (Francesco de). Le Maschere Sceniche e le Figure Comiche d'Antichi Romani descritte brevemente da. Plates, some representing ancient musical instruments. quarto. *Rome*, 1736.
Bound with the preceding number.

2898. FORKEL (Johann Nicolaus). Musikalisch Kritische Bibliothek. 3 vols. octavo. *Gotha*, 1778-9.

2899. GOLLMICK (Carl). Kritische Terminologie für Musiker und Musikfreunde. duodecimo. *Frankfort on the Maine*, 1839.

2900. HANDEL COMMEMORATION FESTIVAL, 1859. A collection of Cuttings from Newspapers, &c., relative to the. Mounted and bound in a volume. large octavo.

2901. H[OLMES] M[ary.] A few words about Music, containing Hints to Amateur Pianists: to which is added, a slight Historical Sketch of the Rise and Progress of the Art of Music. 24mo. *London*, 1851.

2902. LEMOINE (Henry). Typographical Antiquities. History, Origin, and Progress of the Art of Printing, from its first invention in Germany to the end of the seventeenth century, and from its introduction into England by Caxton to the present time, &c. &c. duodecimo. *London*, 1797.
Bound with the Playhouse Pocket Companion.

2903. LOREDANO (Gio. Francesco). The Ascents of the Soul, or David's Mount towards God's House. Being Paraphrases on the fifteen Psalms of degrees. Written in Italian, 1656. Render'd into English Anno Dom. 1665. [By Lord Coleraine]. Frontispiece by Faithorne.

small folio. *London*, 1681.

La Scala Santa, or A Scale of Devotions, Musical and Gradual; being Descants on the fifteen Psalms of degrees in metre; with contemplations and collects upon them in prose. 1670. Frontispiece. small folio. *London*, 1681.

2904. MUSICAL DIRECTORY (A) for the Year 1794, containing the Names and Addresses of most of the Professors of Music, with the parts they respectively perform, &c.; and an Historical Sketch of the Academy of Ancient Music.

small octavo. *London*, 1794.

Presented to the Society by Mr. James Milbourne.

2905. MUSICK BOOKS. A short Explication of such foreign words as are made use of in duodecimo. *London*, 1724.

Presented to the Society by Mr. R. W. Haynes.

2906. NEWTON (Rev. John). Messiah. Fifty expository Discourses on the series of Scriptural passages which form the subject of the celebrated oratorio of Handel. 2 vols.

octavo. *London*, 1786.

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